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# MASTER WORKS ON PAPER FROM FIVE CENTURIES

LONDON | 5 JULY 2023

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# MASTER WORKS ON PAPER FROM FIVE CENTURIES

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**5 JULY 2023**
**10 AM**

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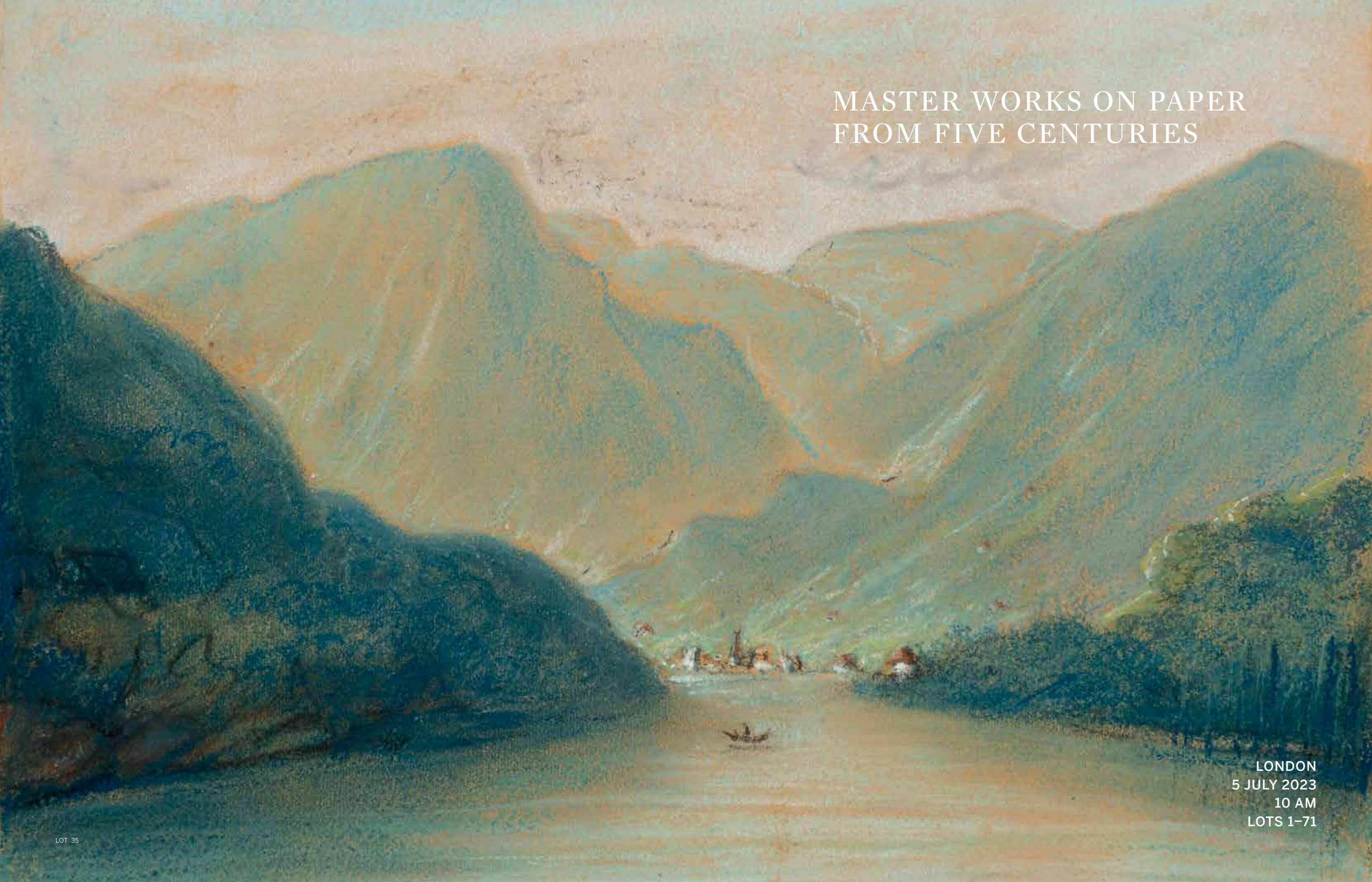
# MASTER WORKS ON PAPER
# FROM FIVE CENTURIES



LONDON
5 JULY 2023
10 AM
LOTS 1–71

LOT 35

**1**

## ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

*Recto*: Study of a gnarled tree trunk and subsidiary studies
*Verso*: Study of a tree

Pen and brown ink and wash with touches of coloured wash, over traces of black chalk, on paper washed light blue (*recto* and *verso*);
bears old attribution in brown ink, lower right: *A. Bloemaert* and an old attribution on the mount: *Bloemaert*
235 by 325 mm

Though this fine, large double-sided sheet was unknown to the late Bloemaert scholar Jaap Bolten its subject and manner of execution allow it to fit very securely within a small group of tree studies by the artist that Bolten dated to *circa* 1595-1605.

One of these sheets is in the collection of the Kunsthalle, Bremen and depicts *Three leafless trees*[1] while a second double sided drawing in the Getty, Los Angeles,[2] has a *verso* that can, once again, be closely compared with the *verso* of the present work.

1. J. Bolten, *Abraham Bloemaert, The Drawings*, Leiden/Oegstgeest 2007, vol.I, p.438 no.1488, vol.II, p.455, fig.1488
2. J. Bolten, 'The Drawings of Abraham Bloemaert, a Supplement,' *Master Drawings*, vol.55, no.1, 2017, p.102, no.a35, fig.330

‡ £ 10,000-15,000

Recto

Verso



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2

## CRISPIJN DE PASSE THE ELDER

Arnemuiden 1564 - 1637 Utrecht

### The Virtue *Sedulitas* (Assiduity)

Pen and brown ink, within brown ink framing lines, indented for transfer;
signed, lower right, in brown ink: *Crispin. fecit*;
bears numberings in pencil, *verso*: *Nº32*; *3*; *VIII6 / 37 / 35* (in the hand of Arthur Feldmann); *296*; *82* and inscription *foa,-*
172 by 142 mm

**PROVENANCE**

With R.W.P. de Vries, Amsterdam, 1929 (*Dessins de Maîtres Anciens et Modernes*, p. 84, reproduced, catalogue unnumbered),
where purchased by Arthur Feldmann, Brno,
sale, Lucerne, Gilhofer & Ranschburg, 28 June 1934, lot 82 (unsold, returned to Arthur Feldmann),
looted by the Gestapo from the Feldmann villa in Brno, 15 March 1939;
private collection, Frankfurt-am-Main, from which acquired *circa* 1980 by the late mother of the present owner;
the drawing is sold pursuant to a settlement agreement between the present owner and the heirs of Arthur Feldmann, as a result of which the latter permanently renounce any claim to the drawing.

**LITERATURE**

Sale catalogue, Amsterdam, Sotheby's, 2 November 1987, under lot 18

‡ £ 14,000-18,000

Fig. 1 Crispijn de Passe, *Sedulitas*, engraving

Crispijn de Passe, his wife Magdalena, and four of their five children together built one of the leading print publishing businesses of their time, responsible for the creation and publication of more than 1,400 prints and some 50 illustrated works. This success came despite the need to move cities several times, for religious reasons: born in Zeeland, De Passe may first have trained in Haarlem, but was enrolled in 1584-5 in the Antwerp Guild of St. Luke. When Antwerp fell to the Spanish in 1585, he was, however, forced to leave, moving first to Aachen and then to Cologne, where he began publishing prints in 1589. In 1611, following the eviction of all Mennonites from Cologne, the De Passe family moved on to Utrecht, where they were to remain.

Most of the vast number of prints engraved and published by the De Passes were after designs by other artists, in particular those of Magdalena de Passe's uncle, Marten de Vos, but the very small number of original drawings by Crispijn de Passe the Elder that survive show that he was a highly talented draughtsman. This spirited, imaginative and very well preserved sheet, with its extremely original iconography, is one of the very best of his rare drawings, demonstrating a mastery of the pen in no way inferior to that of his much more celebrated contemporaries, Hendrick Goltzius and Jacques de Gheyn II.

The drawing is the design, in reverse and indented for transfer, for the last plate in a series of seven representing allegorical figures of Virtues (fig.1)[1] – but not, as Ilja Veldman has pointed out, the sorts of Virtues that one encounters with some regularity in late 16th-century printmaking. The Virtues in this series are more personal, and the images that De Passe created to represent them are extremely original, as Veldman has also analysed in depth.[2] Here we see *Sedulitas* – 'Diligence' or 'Assiduity' – represented by a full-length female figure, standing reading a book by the light of an oil lamp under a night sky. Alongside her is a spinning wheel, symbolising diligent labour, and around her are other examplars of diligence, ranging from a chicken nurturing its chicks and a stork feeding its young, to a dozen ants assiduously going about their business. In the background we also find a biblical scene, with Christ prophesying to a woman who is working on a spinning wheel. Below the image in the print is a four line poem by Johannes Pincier Wetteranus.[3]

Dr. Veldman has kindly informed us that this series of the Virtues must date from between 1596 and 1604, as the poems on the other six plates were engraved by Matthias Quad, with whom De Passe collaborated during those years. Just one other preparatory drawing for the series in known, the (unsigned) study for the fifth plate in the series, *Patientia*, sold, Amsterdam, Sotheby's, 2 November 1987, lot 18.

1. K.G. Boon and J. Verbeek, *Dutch and Flemish Etchings, Engravings and Woodcuts ca 1450-1700*,vol. XV, Amsterdam 1964, p.180, no.425
2. Ilja M. Veldman, 'Images of Labor and Diligence in sixteenth-century Netherlandish prints: the work ethic rooted in civic morality or Protestantism?' *Simiolus*, 21, no. 4 (1992), pp. 256-7
3. For more information on the poet, see Ilja M. Veldman, *Crispijn de Passe and his Progeny (1564-1670)*, Rotterdam 2001, p. 67

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## 3

# TOBIAS VERHAECHT

Antwerp 1561 - 1631

## Mountainous landscape with bridges

Pen and brown ink and brown and blue wash, over black chalk, within brown ink framing lines
261 by 331 mm

**PROVENANCE**
Charles Paul Jean-Baptiste de Bourgevin Vialart, Comte de Saint-Morys (1743-1795), Paris and London (L.474);
Prince Wladimir Argoutinsky-Dolgoroukoff (1874-1941), St. Petersburg and Paris (L.2602d);
Prof. Dr. Einar Perman, Stockholm;
with Gebr. Douwes Fine Art, Amsterdam, after 1958

**EXHIBITED**
Stockholm, Nationalmuseum, *Dutch and Flemish Drawings in the Nationalmuseum and other Swedish Collections,* 1953, no. 63, pl. 14;
Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden, Verzameling Prof. E. Perman, Stockholm,* 1962, no. 123, pl. 9;
Brussels, Société Générale de Banque, *Dessins du XV^e^ au XVIII^e^ siècle dans les collections privées de Belgique*, 1983, no. 23

**LITERATURE**
W. Bernt, *Die Niederländischen Zeichner des 17. Jahrhunderts,* Munich 1958, vol. II, no. 622, reproduced

This grand composition was clearly one of which Verhaecht was rightly proud; it is known not only from the present drawing, one of Verhaecht's most impressive, and another, weaker version, without staffage, in the Museum Plantin Moretus, Antwerp[1], but also in several paintings, of which the most accomplished appears to be the signed and dated canvas of 1609, in the Herzog-Anton-Ulrich-Museum, Braunschweig. In each of these versions, the artist has inserted different biblical subjects; in the Braunschweig canvas, for example, the subject is *The Parting of Abraham and Lot*.

Tobias Verhaecht is one of the most distinctive of all the Flemish landscape draughtsmen of the late 16th and early 17th century. His compositions in some ways reflect the influence of contemporaries such as Joos de Momper, but Verhaecht's characteristic, rhythmic and angular penwork is all his own.

1. Inv. PK.OT.00100 (as a copy)

‡ £ 8,000-12,000

## 4

# JOHANN KÖNIG

Nuremberg 1586 - 1642

## The Rainbow after the Flood

Gouache on paper laid down on panel;
signed lower centre: *Jo: König. fe*
117 by 173 mm

**PROVENANCE**
With Hazlitt, Gooden & Fox, London, 1988 (*European Drawings: Recent Acquisitions*, no. 48);
sale, London, Sotheby's, 8 July 2015, lot 1

This finely executed gouache is part of a small group of works by König that depict subjects from the Old Testament, which may once all have formed part of a single cycle of images. Another, also with Hazlitt, Gooden & Fox in 1988 (no. 47), shows the flood that preceded the rainbow depicted here, and one representing *Angels Escorting Lot and his Family from Sodom* is in the National Gallery of Scotland.[1]

This is an exquisite example of the tradition of 'cabinet miniature' painting. The story from Genesis is depicted with a fitting sense of radiance and hope, König's rainbow emerging from the grey skies through very fine sheets of rain. The attention to detail here is subtle yet enormously powerful, light striations of white gouache piercing the grey sky to emulate very convincingly the effect of rain. This precise handling, along with the approach to the treatment of foliage and the overall luminosity, demonstrates the strong influence of Adam Elsheimer, with whom König surely came into contact when he was in Rome in 1610, and whose brilliant, highly atmospheric, small scale works on copper he surely saw there. We also see the impact that Roman architecture had on König, evident in the buildings that he chose to include in his landscape.

Stylistically, the rendering of figures and the delicate brushwork in the trees are very similar to the abovementioned gouache by König in the National Gallery of Scotland. The present composition is very successfully in the way that the eye is led through its light undulating landscape, and König has skilfully interpreted the biblical narrative, infusing his scene with an appropriate sense of expectation.

1. See *The Draughtsman's Art*, exhib. cat., Edinburgh, The National Gallery of Scotland, 1999, p. 84, no. 36, reproduced

£ 10,000-15,000



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# SIR PETER LELY

## *THREE EXCEPTIONAL DRAWINGS FROM THE COLLECTION OF THE RT HON. THE EARL OF JERSEY*

LOTS 5–7

Sotheby's is delighted to present for sale, for the first time in at least 317 years, three exquisite and very rare portrait drawings by Sir Peter Lely. The last time any of these works were exhibited in public was within the National Portrait Gallery's seminal exhibition of 1978: *Sir Peter Lely*.

Ever since his lifetime, Sir Peter Lely has always been considered one of the outstanding artists to have worked in seventeenth century England. After his arrival in London in the early 1640s, he rose rapidly to the top of his profession and by the middle of the 1650s, his contemporaries were describing him as 'the best artist in England'.[1] Soon after the Restoration, he was appointed Principal Painter to Charles II and his large-scale oil paintings seem to chronicle the sumptuous world of the King's famously pleasure-seeking court. However, alongside producing these celebrated canvases, Lely was also a superb draughtsman and the three portrait drawings included in this sale are fascinating examples of this less widely known aspect of his *oeuvre*.

The drawings belong to a highly prized but small group of finished portrait drawings that Lely made as independent works of art and that Roger North, Lely's friend and executor, described as 'craions [sic] housed in ebony frames,'[2] Dating to the mid-1640s lot 7 and the early 1650s lots 5 & 6, the portraits have been drawn with feathery strokes of black chalk, interspersed with subtle uses of reds and yellows, finished off with white highlighting. Lely – clearly enjoying the process of drawing – has contrasted the soft, almost tender mark-making used to depict the sitters' skin and hair with crisp and powerful lines that are made with a sharpened point of chalk elsewhere in the compositions. His brilliance as a draughtsman is on full display and to spend time with these drawings is a moving experience.

Lely's interest in creating finished portrait drawings of this type, which are exceptional for their sophistication and technical virtuosity, place him apart from many of his London-based contemporaries. Whereas the tradition of 'presentation' portrait drawings was not so uncommon in the Netherlands, it only really found a voice in England under Hans Holbein (*circa* 1497-1543), with his iconic drawings of members of Henry VIII's court, and then again – almost a century later - with Sir Anthony Van Dyck (1599-1641).

The drawings' provenance is equally remarkable. Their first-known owner was Sir Francis Child (1642-1714) who recorded them as hanging in his London home, 42 Lincoln's Inn Fields, in an inventory dated 9 March 1706 and they have remained with his descendants until today.

Francis Child was one of most celebrated 'city men' of his time. Having amassed a large fortune through activities as a banker and goldsmith, he was knighted in 1689 and served as Lord Major of London in 1698. In 1671, he married Elizabeth Wheeler, the daughter of the well-established goldsmith, William Wheeler (d. 1661) and stepdaughter of Robert Blanchard (*circa* 1623-1681), another goldsmith and Child's business partner. In 1681, Blanchard died and Child was left in sole charge of their business, also inheriting the bulk of his estate.

After Mrs Blanchard's death in 1686, Francis Child and his wife moved to Holly Bush House, the Blanchards' former home in Parsons Green, Fulham, but they also took on a house in Hemlock Court in the City itself. In 1702, he purchased 42 Lincoln's Inn Fields, the second-largest house on that side of the square, which became his principal residence. It was there that he displayed his superb art collection, which is recorded in his 1706 inventory entitled: *A Catalogue of my pictures in my house in Lincoln's Inn Field taken March 9 1706 and of my drawings in frames with glasses'*. The document lists sixty-seven works of art, including the following: *1. The ceiling piece in my staircase, of Rubens. 2. The Duke of Buckingham on horseback, of Rubens 7. A landscape of Claude Lorraine. 11. St Peter converting in the prison, by Viviano and Carlo Marat*. [Maratta] *17. Judith and Tamar, of Salvator Rosa 21. A large landscape, Of Gaspar Poussin 28. Our Savior with the woman of Canaan, of N. Poussin 38. Mrs Hughes, an ½ length by Sir Peter Lilly.* The present drawings are recorded as: *49. A Woman's head in croyons [sic], by Sir Peter Lilly 50. A young man's head in croyons [sic], by Sir Peter Lilly* and *51. A woman's head in profile, by Sir Peter Lilly.*

Child acquired the two masterpieces by Rubens during his travels through the Low Countries, Flanders and Germany in 1697 and, although it cannot be proven, he might well have bought the present three drawings by Sir Peter Lely at around the time of Lely's executor's sales in 1682 or 1688, auctions where he acted as guarantor for several of the named buyers.[3]

In 1713, the last year of his life, Sir Francis came into possession of Osterley Park in Middlesex. The estate became his family's main seat and housed the celebrated picture collection, which was added to by successive generations. Sir Francis's last male descendent was Robert Child (1739-1782) whose only issue was a daughter, Sarah Anne Child. She eloped with and then married John, 10th Earl of Westmorland (1759-1841). Her father was so furious that he disinherited her, leaving his entire estate to his granddaughter, Lady Sarah Sophia Fane (1785-1867). Lady Sarah married George Child-Villiers (he assumed the Child name in 1819), 5th Earl of Jersey and 8th Viscount Grandison (1773-1859) of Middleton Park, in whose family these drawings have descended.

1. R.B. Beckett, *Lely*, London 1951, p. 12;
2. Editorial: 'Sir Peter Lely's Collection', *Burlington Magazine*, vol. 83, 1943, p. 188;
3. D. Dethloff, 'The Dispersal of Sir Peter Lely's Collection', *Journal of the History of Collections*, vol. 8. no. 1, 1996, p. 19

5

THE PROPERTY OF THE RT HON. THE EARL OF JERSEY

## SIR PETER LELY

Soest 1618 - 1680 London

### Portrait of a young boy

Black and red chalk heightened with white
265 by 208 mm

**PROVENANCE**

Possibly Sir Peter Lely's executor's sale, London, Covent Garden, 18 April 1682;
Sir Francis Child (1642-1714), 42 Lincoln's Inn Fields, by 1706,
by descent to his son, Sir Robert Child (1674-1721) of Osterley Park,
by descent to his brother, Sir Francis Child, the younger (1684-1740) of Osterley Park,
by descent to his brother, Samuel Child (1693-1752) of Osterley Park,
by descent to his son, Francis Child (1735-1763) of Osterley Park,
by descent to his brother, Robert Child (1739-1782) of Osterley Park and 38 Berkeley Square, London,
by descent to his wife, Sarah Child (d. 1793),
by descent to her grand-daughter, Lady Sarah Sophia Fane (1785-1867), who married George Child-Villiers, 5th Earl of Jersey and 8th Viscount Grandison (1773-1859) of Osterley Park, Middlesex and Middleton Park, Oxfordshire
(recorded as hanging at Osterley Park, by 1915),
by family descent

**EXHIBITED**

London, Arts Council, *Old Masters from the Jersey Collection,* 1952, no. 26 (as a portrait of the poet Cowley)

**LITERATURE**

Sir Francis Child, *A Catalogue of my pictures in my house in Lincoln's Inn fields taken March 9, 1706 and of my drawings* (as *no. 50 A young man's head in croyons, by Sir Peter Lilly);*
O. Miller, *Sir Peter Lely*, exh. cat., London, National Portrait Gallery, 1978, p. 77, under no. 71

‡ £ 50,000-80,000

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THE PROPERTY OF THE RT HON. THE EARL OF JERSEY

## SIR PETER LELY

Soest 1618 - 1680 London

### Portrait of a Lady

Black and red chalk heightened with white
264 by 203 mm

**PROVENANCE**

Possibly Sir Peter Lely's executor's sale, London, Covent Garden, 18 April 1682;
Sir Francis Child (1642-1714), 42 Lincoln's Inn Fields, by 1706, by descent to his son, Sir Robert Child (1674-1721) of Osterley Park,
by descent to his brother, Sir Francis Child, the younger (1684-1740) of Osterley Park,
by descent to his brother, Samuel Child (1693-1752) of Osterley Park,
by descent to his son, Francis Child (1735-1763) of Osterley Park,
by descent to his brother, Robert Child (1739-1782) of Osterley Park and 38 Berkeley Square, London,
by descent to his wife, Sarah Child (d. 1793),
by descent to her grand-daughter, Lady Sarah Sophia Fane (1785-1867), who married George Child-Villiers, 5th Earl of Jersey and 8th Viscount Grandison (1773-1859) of Osterley Park, Middlesex and Middleton Park, Oxfordshire (recorded as hanging at Osterley Park, by 1915),
by family descent

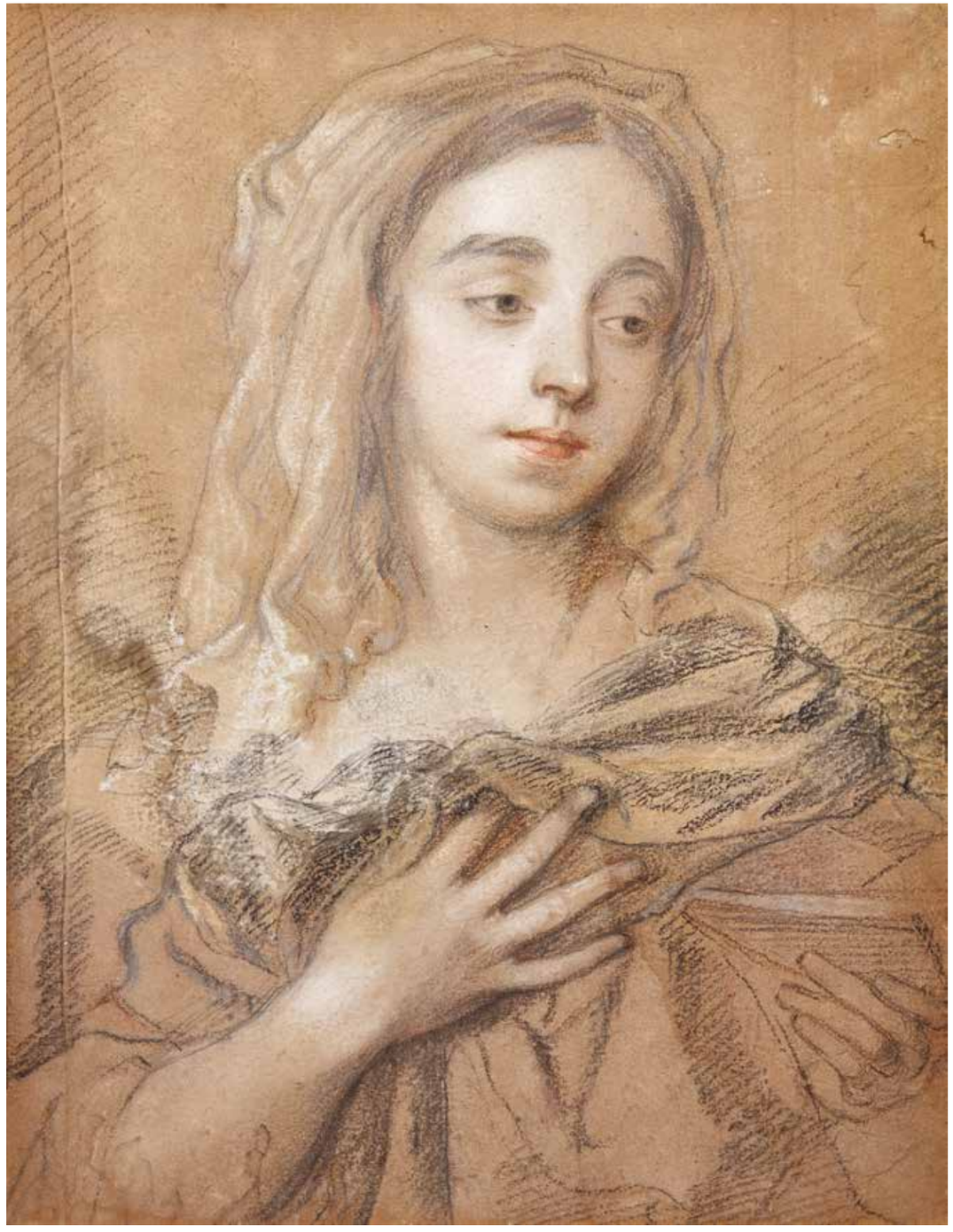
**EXHIBITED**

London, Arts Council, *Old Masters from the Jersey Collection,* 1952, no. 27 (as a *Portrait of Barbara, Duchess of Cleveland*);
London, National Book League, *Loan Exhibition*, 1956

**LITERATURE**

Sir Francis Child, *A Catalogue of my pictures in my house in Lincoln's Inn fields taken March 9, 1706 and of my drawings* (as *no. 49 Woman's head in croyons, Sir Peter Lilly*);
O. Miller, *Sir Peter Lely,* exh. cat., London, National Portrait Gallery, 1978, p. 77, under no. 71

‡ £ 50,000-80,000





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7

THE PROPERTY OF THE RT HON. THE EARL OF JERSEY

## SIR PETER LELY

Soest 1618 - 1680 London

### Portrait of a Lady in profile

Black and red chalk heightened with white
255 by 203 mm

**PROVENANCE**

Possibly Sir Peter Lely's executor's sale, London, Covent Garden, 18 April 1682;
Sir Francis Child (1642-1714), 42 Lincoln's Inn Fields, by 1706, by descent to his son, Sir Robert Child (1674-1721) of Osterley Park,
by descent to his brother, Sir Francis Child, the younger (1684-1740) of Osterley Park,
by descent to his brother, Samuel Child (1693-1752) of Osterley Park,
by descent to his son, Francis Child (1735-1763) of Osterley Park,
by descent to his brother, Robert Child (1739-1782) of Osterley Park and 38 Berkeley Square, London,
by descent to his wife, Sarah Child (d. 1793),
by descent to her grand-daughter, Lady Sarah Sophia Fane (1785-1867), who married George Child-Villiers, 5th Earl of Jersey and 8th Viscount Grandison (1773-1859) of Osterley Park, Middlesex and Middleton Park, Oxfordshire (recorded as hanging at Osterley Park, by 1915),
by family descent

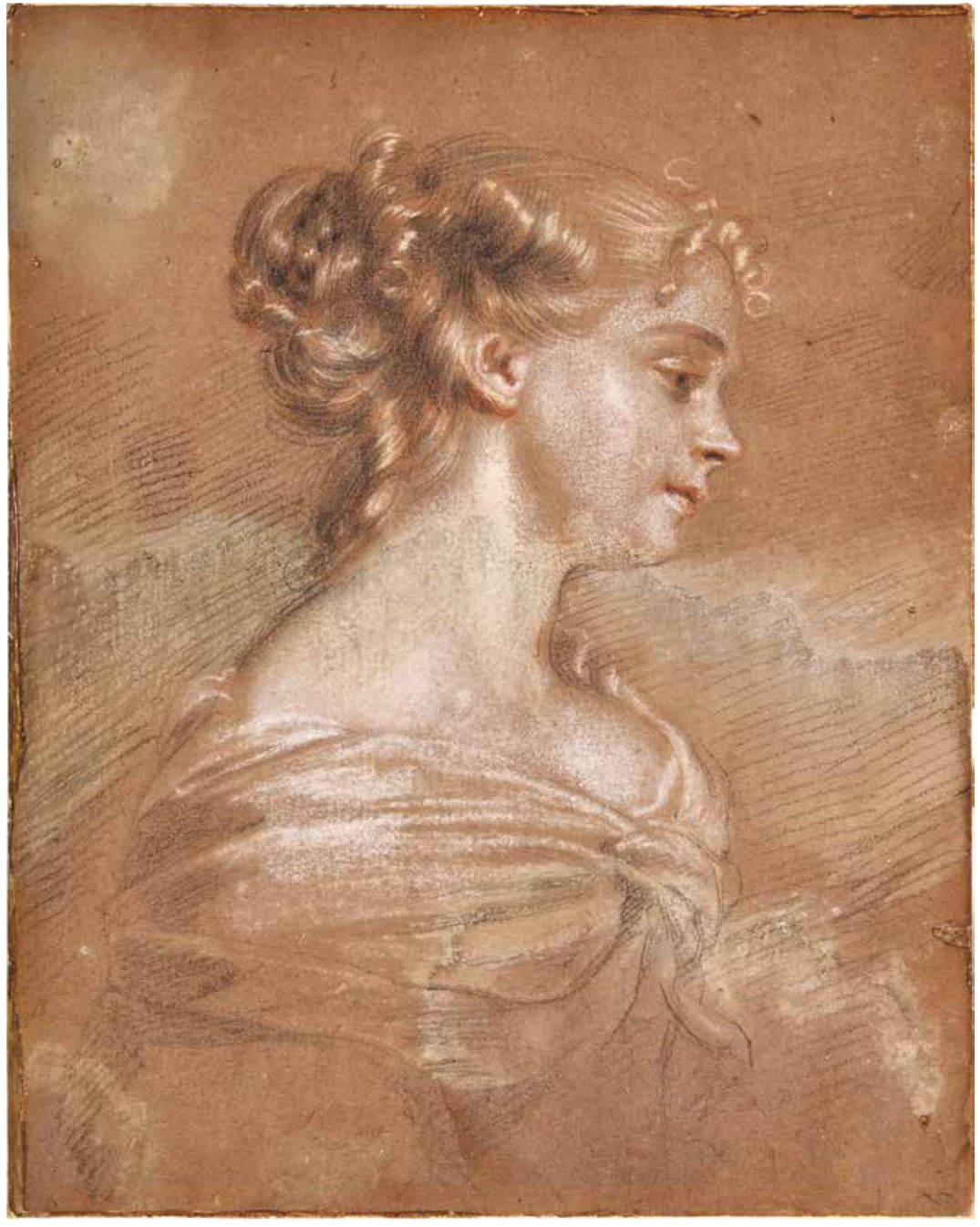
**EXHIBITED**

London, Arts Council, *Old Masters from the Jersey Collection,* 1952, no. 28;
London, Royal Academy, British Portraits, 1956-7, no. 393;
London, National Portrait Gallery, *Sir Peter Lely,* 1978, no. 71

**LITERATURE**

Sir Francis Child, *A Catalogue of my pictures in my house in Lincoln's Inn fields taken March 9, 1706 and of my drawings (*as *no. 51 A woman's head in profile, by Sir Peter Lilly);*
O. Miller, *Sir Peter Lely, exh. cat.,* London, National Portrait Gallery, 1978, p. 77, no. 71

‡ £ 50,000-80,000





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# INTIMATE PORTRAITS FROM 17TH CENTURY LONDON

## *PROPERTY OF THE HARFORD FAMILY*

LOTS 8–21

We are delighted to present for sale, for perhaps the first time in three hundred years, a group of remarkable portrait drawings by some of the most celebrated and interesting English artists working in and around London in the seventeenth century.

The collection contains four out of the seven known surviving works on paper by the great Samuel Cooper (1609-1672), eight exceptionally rare drawings by Cooper's friend and fellow miniaturist, Richard Gibson (1615-1690), and a single work by Gibson's talented daughter, Susannah-Penelope Rosse (1652-1700). The portraits are intimate in scale and highly personal, depicting as they do, members of these artists' own families as well as people from their immediate social circle.

The drawings have clearly been together from a very early date and most probably passed through the Cooper, Gibson and Rosse families, before being sold by Michael Rosse, husband of Susannah-Penelope Rosse, in 1723.

The collection first came to the attention of scholars in the late 1950s. At that time, the drawings were kept in a portfolio and the then owner, A.H. Harford, recounted to Graham Reynolds (Keeper of Paintings at the Victoria & Albert Museum and eminent expert on portrait miniatures) and Sir Oliver Millar (expert in seventeenth century painting and later Director of the Royal Collection) that he had inherited the collection from his grandmother, Mrs William Henry Harford, née Ellen Tower (1832-1907). He also said that family tradition dictated that they had come down to Ellen Tower from her forebear Christopher Tower of Huntsmoor Park (1657-1728). However, Ellen Tower was also descended from the Harveys of Rolls Park and the Walkers of Wimbledon Heath – two other families who can trace their lineage back to at least the seventeenth century and who also formed significant art collections during that period.

Drawings by major seventeenth century English artists are extremely scarce and the rediscovery of this collection caused great excitement. Since then, a number of the works from the group have been included in major exhibitions at The Royal Academy of Arts (1960-1), Tate Britain (1972), the National Portrait Gallery (1974) and, most recently, the British Museum and Yale Center for British Art, New Haven (1987). Sotheby's is extremely honoured to have been chosen to handle their sale.

**Samuel Cooper**

When Cosimo de' Medici, Grand Duke of Tuscany visited London in 1669, he was assured that 'no person of quality visits that city' without attempting to secure a sitting with Samuel Cooper.[1] This was the reputation that Cooper enjoyed throughout his brilliant career and today he has earned the reputation as the greatest English-born painter of his age.

Cooper was born in Blackfriars, probably in 1609, the eldest of two children of Richard Cooper and his wife, Barbara Hoskins. After the premature deaths of his parents, *circa* 1611, he and his brother, Alexander, were taken in by his mother's brother, the portrait miniatures painter, John Hoskins the elder (1589-1664). Samuel Cooper learnt the art of miniature painting in his uncle's studio and it was not long before his talent exceeded that of this master – Roger de Piles observing that John Hoskins became jealous and 'finding that the Court was better pleas'd with his Nephew's Performances than with his, he took him in Partner with him; but still seeing Mr Cooper's Pictures were more relish'd, he was pleas'd to dismiss the partnership, and so our Artist set up for himself, carrying most part of the Business of that time before him.'[2]

Cooper's portraits combine a palpable sense of presence with a penetrating awareness of his sitters' personalities. They are executed with breathtaking fluency of touch and have a verisimilitude that beguiled his contemporaries. The four drawings presented here embody these virtues.

Aside from the works within this collection, only three other drawings by Samuel Cooper are known to have survived: two portraits of King Charles II (Royal Collection, Windsor Castle) and a portrait of Thomas Alcock (Ashmolean Museum, Oxford).[3]

**Richard Gibson**

The long life of the artist Richard Gibson (1605/15-1690), a dwarf who was 3 feet 10 inches in height, is interwoven in the history of English court life. His early training was under Francis Cleyn (c. 1582-1658) and from the late 1630s he entered the service of the Lord Chamberlain, Philip, 4th Earl of Pembroke. It was in Lord Pembroke's household that Gibson met his future wife, Anne Sheppard (d. 1707), also a dwarf. Their marriage, in February 1641, was one of the last court festivities in London before the onset of the Civil War. After his death in 1650, Lord Pembroke's patronage was taken up by his grandson, the 2nd Earl of Carnarvon.

Throughout this period and after the Restoration in 1660, Gibson's work was much in demand. Gibson held the position of 'picture marker' to Charles II after the death, in 1672, of the previous incumbent, Samuel Cooper. The following year, Gibson relinquished the post when he was appointed 'drawings master' to the daughters of James, Duke of York. In 1677, he accompanied Princess Mary to the Hague at the time of her marriage to Prince William of Orange, remaining in the Netherlands for over ten years. He returned to London when Princess Mary and William of Orange acceded to the British throne 1688. Of the five surviving children of Richard and Anne Gibson, one was the miniaturist Susannah-Penelope Rosse.

Richard Gibson's work as a miniaturist is well known. The drawings in the present collection offer a unique opportunity to appreciate his work on paper.

**Susannah-Penelope Rosse**

There is apparently no surviving record of the birth or christening of Susannah-Penelope Rosse, née Gibson, but it may be presumed she was born circa 1655, given that George Vertue noted, 'She was about 45 years of age when she died' in 1700.[4] The date of her marriage to Michael Rosse, son of Christopher Rosse, a wealthy jeweller employed at the court, is also unrecorded. It is interesting to note that in 1673, Rosse senior moved into the house on Henrietta Street that had formerly been the residence of Samuel Cooper. According to George Vertue, Susannah-Penelope Rosse learnt the art of miniature painting under her father. However, 'being inamour'd with Cooper's limnings, she studied and copy'd them to perfection.'[5] Given the wealth and status of her husband's family, it is likely that Susannah-Penelope Rosse's activity as an artist was more that of an amateur, albeit one of considerable ability.

1. D. Foskett, *Collecting Miniatures*, London 1979, p. 95
2. R. de Piles, *The Art of Painting*... London 1744, p. 365
3. Royal Collection: RCIN 914039 & RCIN 914040 and Ashmolean Museum, Oxford: WA18971.33
4. Vertue Notebooks, I, 117
5. *Ibid*

8

PROPERTY OF THE HARFORD FAMILY

## SAMUEL COOPER

London 1609 - 1672

*Recto*: Portrait of a dead child, the artist's cousin
*Verso*: Portrait of a gentleman, traditionally identified as John Hoskins Junior (*circa* 1617-after 1703), the artist's cousin

*recto:* pencil and black chalk heightened with bodycolour on paper prepared with an orange/pink wash;
*verso:* pencil and red chalk;
inscribed *verso* lower left: *Dead: Child,* and in another hand *Mr S:C: child done by him;* further inscribed the same hand lower right: *NB y^e son of: Old Mr Hoskins' Son*
145 by 185 mm

**PROVENANCE**

Probably Mrs Samuel Cooper (1623-1693), the artist's wife,
probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**EXHIBITED**

London, Royal Academy, *The Age of Charles II,* 1960, no. 514;
O. Miller, *The Age of Charles I*, 1972, no. 227;
London, National Portrait Gallery, *Samuel Cooper and his Contemporaries*, 1974, no. 137-8;
London, British Museum & New Haven, Yale Center for British Art, *Drawing in England from Hilliard to Hogarth*, 1987, no. 80;
London, Sotheby's, *Childhood,* 1987, no. 80;
London, Dulwich Picture Gallery, Gallery, *Death, Passion and Politics, Van Dyck's Portraits of Venetia Stanley and George Digby,* 1996, no. 49

**LITERATURE**

D. Foskett, *Samuel Cooper 1609-1672*, London 1974, pp. 85-86, pls. 63-64;
D. Foskett, *Samuel Cooper and his Contemporaries*, London 1974, p. 137-138;
D. Foskett, *Collection Miniatures,* Woodbridge 1979, p. 104-105, pl. 19D;
M. Edmond, 'Limners and Picturemakers', *The Walpole Society*, vol. XLVII, 1980, pp. 110, 114 & 115;
L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, London 1987, pp. 33, 111 & 112, no. 80, fig. 80v & 80r;
M-M Martinet, 'Corps souffrant, Corps Expressif', *Les Figures du Corps*, Paris 1991, p. 295, pl. 3;
E. Rutherford *et al*, *Warts and All, The Portrait Miniatures of Samuel Cooper*, London 2013, p. 115 & 116;
R. Stephens, 'The Hoskins family of limners, a new document', *British Art Journal*, vol. 19, 2018, pp.78-9, fig. 1

£ 80,000-120,000

Recto, Actual size



Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

On what is now considered the *verso* of this sheet there is a portrait of a man with long curling hair and wearing a lawn collar that dates the drawing to *circa* 1650. The image is striking for its vitality, as if the sitter has just become aware of the viewer's presence. The subject is almost certainly John Hoskins, Junior, Samuel Cooper's first cousin. This identification is based upon comparison with a miniature inscribed *1656/ iH/ IPSE,* that has been identified as a self-portrait by John Hoskins Junior (collection of the Duke of Buccleuch).[1]

Sometime later the other side of this sheet of paper was used for what is unquestionably one of the most poignant and moving images of the British school: a study of an infant child on its death bed. As the inscription indicates the subject is the child of John Hoskins Junior.

Until recently this child was assumed to be that of John Hoskins Junior and Grace Beaumont of Wells whom he had married in 1670 and thus dating the drawing to the last years of Samuel Cooper's life. However, a recently discovered complaint filed by John Hoskins Junior in the Court of Chancery proves that he had been married previously, to Mary Stevens.[2] There were at least two surviving children from this marriage - Frances and Mary - a union which probably took place in the late 1640s. These children were among the five recipients of mourning rings bequeathed by Samuel Cooper in 1672.[3] This legal document makes it more likely that the subject of the present drawing is a child from Hoskins' first marriage and thus presumably dating from the 1650s.

While the portrait of the infant's father is executed in sweeping strokes which convey movement and life, here there is an almost overwhelming sense of stillness and silence. This has been achieved through the use of delicate crosshatching and the judicious use of bodycolour. The emotional intensity of the image is enforced by Cooper's decision to focus on certain areas while leaving others suggested – such as treatment of the hands. One senses Cooper's urgent need to capture this poignant occasion. Having used the first readily available sheet of paper, he then cropped it on the right side to centralize the infant's portrait. This, however, resulted in the loss of the upper section of the portrait on the reverse.

John Hoskins Junior was the son of the 'eminent limner' John Hoskins Senior (circa 1590-1665) and his first wife, whose Christian name is unknown (see lots 9 & 10).[4] He is thought to have worked in his father's studio during the 1630s and 1640s, before becoming an artist in his own right. Certainly, his individual success is indicated by Samuel Pepys, who invited him to dinner in 1668. Other guests at that party included Hoskins' cousin Samuel Cooper, the painter John Hayls, the actor Henry Harris and the poet Samuel Butler. Pepys commented in his diary afterwards that his guests were 'all eminent men in their way.'[5]

From the marriage of John Hoskins Junior and Grace Beaumont there were seven surviving children. Until around 1653, Hoskins Junior and his first wife lived in his father's house in Bedford Street, Covent Garden; by 1658 he is recorded as living at Durham Yard, just off the Strand and his final years were spent in Chelsea, where his residence is recorded in 1703.

1. D. Foskett, *lit.op.cit*, 1974, p. 85, no. 155

2. R. Stephens, *lit.op.cit*, 2018, pp. 79-80

3. M. Edmonds, *lit.op.cit*, 1980, pp. 110-111

4. R. de Piles, *The Art of Painting*, London 1744, p. 437

5. P. Hunt, *Samuel Pepys in the Diary*, London 1958, p. 83;

Verso, Actual size

9

PROPERTY OF THE HARFORD FAMILY

# SAMUEL COOPER

London 1609 - 1672

## Portrait of Mrs John Hoskins (d. before 1653)

Black chalk on paper prepared with a pearl-white ground, blue border;
signed with the artist's monogram lower right: *SC*,
inscribed in another hand lower left: *SC,* further inscribed *verso: Mrs Hoskins Pr: SC*
172 by 132 mm

**PROVENANCE**

Probably Mrs Samuel Cooper (1623-1693), the artist's wife,
probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**EXHIBITED**

London, Royal Academy, *The Age of Charles II*, 1960, no. 516;
London, Tate Gallery, *The Age of Charles I: Painting in England 1620-1649,* 1972, no. 228;
London, National Portrait Gallery; *Samuel Cooper and his Contemporaries*, 1974, no. 136;
London, British Museum & New Haven, Yale Center for British Art, *Drawing in England from Hilliard to Hogarth*, 1987, no. 75

**LITERATURE**

D. Foskett, *Samuel Cooper 1609-1672*, 1974, pp. 85-86, pl. 62;
D. Foskett, *Samuel Cooper and his contemporaries*, London 1974, p. 69, no. 136;
D. Foskett, *Collection Miniatures,* Woodbridge 1979, p. 104;
M. Edmond, 'Limners and Picturemakers,' *Walpole Society*, vol. XLVII, 1980, pp. 110 & 114;
L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, London 1987, pp. 33, 111 & 112, no. 75;
E. Rutherford *et al, Warts and All, The Portrait Miniatures of Samuel Cooper*, London 2013, pp. 115 & 116

£ 20,000-30,000

With remarkable clarity of vision Cooper has portrayed his aunt. The honesty of the rendering is perhaps the fruit of his affection for the woman who had been responsible for his upbringing.

The inscription on the reverse indicates that she was the first wife of Cooper's uncle John Hoskins Senior (*circa* 1590-1665). Her biographical details are scant, other than she was the mother of John Hoskins Junior (see lot 8) and that she died before 1653, the year that her husband is most likely to have married for a second time.[1] The style of her chapron hat suggests that this work was drawn in the later 1640s.

The portrait is executed on laid paper which has been prepared with a pearl-white ground and bordered with a blue band. The drawing is evidence of Edward Norgate's observation that Cooper's 'white and black chalks upon a coloured paper are for 'likeness, neatnes [sic], and roundes [sic], *abastanza da fare stupire e marvigliara ogni acutissimo ingegno'* (enough to amaze and marvel even the keenest wit). It is remarkable that what merited identification in the seventeenth century remains valid today.

1. R. Stephens, 'The Hoskins family of limners', *The British Art Journal*, vol. 19, 2018, pp. 78-78

2. E. Norgate, *Miniatura or the Art of Limning*, New Haven 1997, ed J.M. Muller and J. Murrell, pp. 101-2, 194-5, 256

Actual size



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**10**

PROPERTY OF THE HARFORD FAMILY

## SAMUEL COOPER

London 1609 - 1672

### Portrait of Mrs John Hoskins (d. before 1653)

Black chalk on prepared paper
189 by 142 mm

**PROVENANCE**

Probably Mrs Samuel Cooper (1623-1693), the artist's wife,
probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition)Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**EXHIBITED**

London, Royal Academy, *The Age of Charles II*, 1960-1961, no. 508;
London, National Portrait Gallery, *Samuel Cooper and his contemporaries*, 1974, no. 139;
London, British Museum & New Haven, Yale Center for British Art, *Drawing in England from Hilliard to Hogarth*, 1987, no. 76

**LITERATURE**

D. Foskett, *Samuel Cooper 1609-1672*, London 1974, pp. 85-86;
D. Foskett, *Samuel Cooper and his contemporaries*, London 1974, p. 71, no. 139;
D. Foskett, *Collection Miniatures,* Woodbridge 1979, p. 104;
M. Edmond, 'Limners and Picturemakers', *The Walpole Society*, vol. 47 (1980), pp. 110 & 114;
L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, 1987, pp. 33, 111 & 112, no. 76;
E. Rutherford *et al*, *Warts and All, The Portrait Miniatures of Samuel Cooper*, London 2013, pp. 115 & 116

£ 20,000-30,000

Actual size



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11

PROPERTY OF THE HARFORD FAMILY

## SAMUEL COOPER

London 1609 - 1672

### Study of child wearing a scallop-edged cap

Graphite heightened with black chalk on laid paper prepared with a pink wash
110 by 84 mm

**PROVENANCE**
Probably Mrs Samuel Cooper (1623-1693), the artist's wife,
probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85;
L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, 1987, p. 115

The style of the collar worn by the sitter would suggest that this drawing dates to the early 1660s. The scalloped-edged cap is also consistent with the fashion of this period.

What is most remarkable about this drawing is the downward glance of the child. The choice to show the sitter in this way demonstrates a freshness of approach that only an artist of the innovative genius of Cooper could have conceived.

In this *ad vivum* drawing the artist has eschewed contemporary hieratic conventions of child portraiture to create an image that captures the innocence and fragility of childhood.

£ 3,000-5,000

12

PROPERTY OF THE HARFORD FAMILY

## RICHARD GIBSON

Cumberland ? 1605 or 1615 - 1690 London

### Portrait of a young woman, *circa* 1675

Black, red and coloured chalk on laid paper prepared with a pink wash, oval;
inscribed centre left: *The Picture of a / Consumtiva* [sic];
inscribed lower left: *Aug* [?] *6 /*...[1]*676*
135 by 111 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**EXHIBITED**
London, British Museum & New Haven, Yale Center for British Art, *Drawing in England from Hilliard to Hogarth*, 1987, no. 63

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85

£ 15,000-20,000



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13

PROPERTY OF THE HARFORD FAMILY

## RICHARD GIBSON

Cumberland ? 1605 or 1615 - 1690 London

### Portrait of a young boy with auburn hair and a black hat, *circa* 1665-70

Coloured chalk on laid paper prepared with a pink wash
159 by 118 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85;
L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, London 1987, pp. 102 & 115, under nos. 64 & 80

£ 15,000-20,000



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14

PROPERTY OF THE HARFORD FAMILY

## RICHARD GIBSON

Cumberland ? 1605 or 1615 - 1690 London

### Portrait of a lady wearing a blue dress and a black fur shawl, *circa* 1675

Red and black and blue chalks, heightened with white on laid paper prepared with a pink wash
148 by 111 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85;
L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, 1987, pp. 102, under no. 64 and p. 115, under no. 80

£ 8,000-12,000

15

PROPERTY OF THE HARFORD FAMILY

## RICHARD GIBSON

Cumberland ? 1605 or 1615 - 1690 London

### Portrait of a lady, *circa* 1675

Red and black chalks on laid paper prepared with a pink wash, oval
145 by 112 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85;
L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, 1987, pp. 102, under no. 64 and p. 115, under no. 80

£ 8,000-12,000

16

PROPERTY OF THE HARFORD FAMILY

## RICHARD GIBSON

Cumberland ? 1605 or 1615 - 1690 London

### Portrait of a lady wearing a chapron hat, *circa* 1675

Red and black chalks on laid paper prepared with a pink wash, oval
130 by 109 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**EXHIBITED**
London, British Museum & New Haven, Yale Center for British Art, *Drawing in England from Hilliard to Hogarth*, 1987, no. 64

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85

£ 12,000-18,000



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□ 17

PROPERTY OF THE HARFORD FAMILY

## CIRCLE OF RICHARD GIBSON

Cumberland ? 1605 or 1615 - 1690 London

### Portrait of Richard Gibson (1615-1690)

A counter-proof - black and red chalks, possibly reworked, on laid paper prepared with a pink wash; inscribed *verso*: *M^r^ Gibson the Dwarf / Husband to M^rs^. Gibson the Dwarf*
162 by 126 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85;
L. Stainton and C White, *Drawing in England from Hilliard to Hogarth*, London 1987, pp. 102 & 115, under nos. 64 & 80

The inscription on the reserve of this portrait, written in an elegant seventeenth century hand, identifies the sitter as Richard Gibson (see introduction for biographical details).

Other images of Gibson are known: a full length portrait of the artist and his wife by Sir Peter Lely (London, Sotheby's, 10 April 1991, lot 68); a portrait of Gibson standing beside a marble bust, attributed to Lely's studio (National Portrait Gallery, London NPG 1975); and a mid eighteenth century engraving by Anthony Walker (1726-1765), derived from a lost work which depicts the artist and his wife (National Portrait Gallery, London NPG D30417). The present counter-proof drawing relates most closely to the latter.

£ 1,800-2,400

18

PROPERTY OF THE HARFORD FAMILY

## RICHARD GIBSON

Cumberland ? 1615 - 1690 London

### Portrait of a gentleman, *circa* 1675

Black and white chalk on laid paper prepared with a pink wash, oval
143 by 111 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85;
L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, London 1987, pp. 102, under no. 64 and p. 115, under no. 80

£ 6,000-8,000



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19

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21

□ 19

PROPERTY OF THE HARFORD FAMILY

## RICHARD GIBSON

Cumberland ? 1605 or 1615 - 1690 London

### Study of Betsy Rosse (?1685 - died after 1701)

Black and red chalk on laid paper, watermarked with the arms of Amsterdam; inscribed *verso*: *Betsy Rosse*
190 by 152 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85; L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, 1987, pp. 102, under no. 64 and p. 115, under no. 80

The sitter is the grand-daughter of the artist and daughter of Michael and Susannah Penelope Rosse (see introduction and lot 21). Almost nothing is known of her life, only that she was alive in 1701, when her paternal grand-father, the jeweller Christopher Rosse (d. 1701) left her 'twenty lottery tickets in her maiden name' in his will.[1]

1. J. Murdoch, 'Susannah-Penelope Rosse', *Dictionary of National Biography*, online edition

£ 1,500-2,000

□ 20

PROPERTY OF THE HARFORD FAMILY

## ATTRIBUTED TO RICHARD GIBSON

Cumberland ? 1605 or 1615 - 1690 London

### Study of a smiling child

Red and black chalk on laid paper prepared with a pink wash
149 by 120 mm

**PROVENANCE**
Probably Mrs Richard Gibson, née Anne Shepherd (d. 1707), the artist's wife,
probably Susannah-Penelope Rosse (d. 1700), the artist's daughter,
probably Michael Rosse (d. *circa* 1735), her husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

**LITERATURE**
D. Foskett, *Samuel Cooper*, London 1974, p. 85; L. Stainton and C. White, *Drawing in England from Hilliard to Hogarth*, exh. cat. London, British Museum, 1987, pp. 102, under no. 64 and p. 115, under no. 80

£ 2,000-3,000

□ 21

PROPERTY OF THE HARFORD FAMILY

## SUSANNAH PENELOPE ROSSE

Circa 1655-1700

### Portrait of Miss Kirke, later Countess of Oxford (d. 1719)

Black chalks on paper prepared with a pink wash
154 by 116 mm

**PROVENANCE**
Probably Michael Rosse (d. *circa* 1735), the artist's husband,
probably his sale, London, Cecil Street, April-May 1723, unknown lot number,
possibly (according to family tradition) Christopher Tower of Huntsmoor Park, Buckinghamshire (1657-1728),
possibly Christopher Tower (1692-1771),
possibly Christopher Tower (1747-1810),
possibly the Rev. William Tower of Weald Hall, Essex (1789-1847),
Mrs William Henry Harford, née Ellen Tower (1832-1907),
Hugh Wyndham Luttrell Harford (1862-1920),
Arthur Hugh Harford (1905-1985),
by descent to the present owner

This drawing may be connected to a miniature in the collection of the Duke of Beaufort which is inscribed on the reverse: *Miss Kirk niece of General Kirk*.[1] This miniature entered the ducal collection in 1895 when Louise Harford, daughter of Mrs Harford, née Ellen Tower, married the 9th Duke. Until this point it is more than probable that both the present drawing and the miniature were in the same collection.

The sitter was the daughter of George Kirke, groom of the bedchamber to Charles II, and his wife Anne Killigrew. In January 1672 she married, as his third wife, Aubrey de Vere, 20th Earl of Oxford (1627-1703). The couple had five children but no surviving male heir. Upon her husband's death in 1703, the earldom of Oxford, a title that was created in 1141 for the de Vere family, became extinct. Both husband and wife are buried at Westminster Abbey.

1. D. Foskett, *Samuel Cooper and his Contemporaries*, London 1974, p. 103, no. 197

£ 1,200-1,800



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PROPERTY FROM THE COLLECTION OF ELLEN CANROBERT ISLES DE SAINT PHALLE

# WORKSHOP OF SIR PETER PAUL RUBENS

Siegen 1577 - 1640 Antwerp

## St. Francis of Assisi receiving the Infant Christ

Pen and brown ink and wash over black chalk, indented for transfer;
Bears numbering in brown ink, lower right: *59*
303 by 204 mm

**PROVENANCE**

Possibly Pierre Crozat (1665-1740), Paris (the pen numbering lower right is very similar to his: L.3621)
Bernardus de Bosch, Amsterdam, sale, 10 March 1817;
Sir Thomas Lawrence (1769-1830), London;
Charles Sackville Bale (1791-1880), London (L.640), his sale, London, Christie's, 9-14 June 1881, lot 2447;
Jacques Mathey, Paris

**EXHIBITED**

London, The Woodburn Gallery, *The Lawrence Gallery. First Exhibition. A catalogue of one hundred original drawings by Sir P.P. Rubens Collected by Sir Thomas Lawrence*, 1835, p. 21, no. 87

**LITERATURE**

M. Rooses, *L'Oeuvre de P.P. Rubens,* Antwerp 1888, vol. 2, p. 253 (as Rubens);
J. Müller Hofstede, 'Beiträge zum zeichnerischen Werk von Rubens', *Wallraf-Richartz Jahrbuch*, XXVII, 1965, pp. 335-38, reproduced, fig. 237 (as Rubens);
H. Vlieghe, *Corpus Rubenianum, Ludwig Burchard: Saints,* VIII, London 1972-1973, vol. I, pp. 148-49, no. 95a, reproduced, fig. 168 (as Rubens)

‡ £ 15,000-20,000

*continued*

Fig. 2 Michel Lasne, *St. Francis of Paola*, engraving

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This striking sheet of illustrious provenance relates, with significant differences, to Rubens' altarpiece of the same subject, housed in the Capuchin Church in Lille (fig. 1).

The drawing is, however, even more closely related to a print, executed in 1617-18 by the relatively little known engraver Michel Lasne (circa 1590/4-1667), which, intriguingly, adapts the composition of Rubens's Lille painting only a little, but transforms the subject into a representation of a different saint, St. Francis of Paola (fig. 2). A particularly significant indicator of the change of subject is the removal of the stigmata in the Saint's hands, visible in the painting but not in either drawing or print, so the process of changing the subject had already been initiated when the present drawing was executed.

Until now, the drawing has always been published (most recently in Hans Vlieghe's 1972-3 *Corpus Rubenianum* volume) as an autograph work by Rubens, and even though the fact that it is extensively indented for transfer to the engraver's plate has not previously been noted, it has rightly been considered the study from which Lasne made his print (which is in reverse to the drawing). The only significant compositional differences between drawing and print are in the very broadly drawn background, in which the washes largely obscure the faintly drawn figures of the two putti, who are to be found in the upper left corner of the print. Interestingly, while the central figures in the drawing are fairly extensively indented for transfer, those two (now rather invisible) putti seem not to be.

The question, though, of who actually executed this drawing remains open, as more recent scholars do not find the handling of pen or brush to be characteristic of Rubens himself. The most straightforward explanation would be for it to be by the engraver Lasne, but it seems surprising that someone with only a rather tangential connection with Rubens would have taken the liberty of adopting and adapting one of the master's composition, changing its very subject, right under his nose, especially when the resultant image of St. Francis of Paola seems iconographically questionable, given that that saint is not recorded as having had a vision of the Virgin and Christ Child. Furthermore there are no known drawings that can be securely attributed to Lasne.[1]

1. A red chalk drawing with the same composition as the print discussed here, and in the same direction, is preserved as a drawing by Lasne in the Print Room at the Museum Plantin-Moretus, Antwerp (inv. PK.OT.00268), but would seem to be a copy after the print.

Fig. 1 Sir Peter Paul Rubens, *St. Francis of Assisi receiving the Infant Christ*, oil on canvas, Capuchin Church, Lille

Actual size

**23**

## JUSEPE DE RIBERA, CALLED SPAGNOLETTO

Játiva, Valencia 1591 - 1652 Naples

### The Holy Family

Pen and red ink and wash;
some squaring with a stylus and some indentation in the head of St. Joseph;
top corners cut;
bears old numbering in pen and ink, lower left, on the backing sheet: *31*
86 by 120mm

**PROVENANCE**
Possibly with Gabor Cossa, Cambridge, 1950 (bears pencil inscription on backing: *bought G. Cossor, Cambridge Mar 1/50 RJD.*)

This previously unknown sheet by Ribera is a rare example of a compositional study and a significant new addition to the artist's relatively small *corpus* of drawings.

In light of the red wash line that partly frames the left side of the sheet, it seems plausible that the work was originally hexagonal in format; most likely its painted counterpart was made to be inserted in a specific space within a decorative ensemble.
The delicacy of the execution is very typical of Ribera, as is the use of the reddish ink and wash.

We are grateful to Gabriele Finaldi for confirming the attribution to Ribera, having seen the drawing in the original, and for suggesting a dating to the second half of the 1620s.

£ 4,000-6,000



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## GUIDO RENI

Calvenzano di Vergato 1575 - 1642 Bologna

### The head of a young boy, slightly turned to the right

Black and red chalk on grey-green paper;
bears an old pen and ink attribution on the backing paper: *Guido Reni.*
344 by 262 mm

**PROVENANCE**

Nicola Francesco Haym (*circa* 1679-1729), London (L.1970 on the backing sheet);
John Spencer, Earl Spencer (1734-1783), (L.1530);
with Galerie Aubry, Paris (*Dessins français et italiens du XVIe et du XVIIe siècle,* 1971, no. 87, reproduced);
Alfred Normand, (1910-1993), Paris (L.153c), his sale and others, London, Christie's, 6 July 1999, lot 104;
Private collection

Within Reni's graphic *oeuvre* his studies in coloured chalk have always been particularly popular, and were often framed, to be hung on the walls and admired, very much like paintings.

As Babette Bohn has noted, Reni increasingly combined red, black, and sometimes white chalk in his head studies following his return to Bologna in 1614, after his long sojourn in Rome.[1] In the present sheet the bluish-green tint of the paper also provides an attractive background for the broad strokes in black chalk, enhanced by the delicate touches of red chalk.

This sheet bears the rare collector's mark of Nicola Francesco Haym (*circa* 1679-1729), musician, erudite and collector. Haym published an edition of Tasso's *Gerusalemme Liberata* and *Notizia de'libri rari nella lingua italiana* (1726). Moreover, he recorded - by drawing them - a great number of antique treasures in the aristocratic English houses that he knew and frequented. These included medals, bronzes, marbles, statues and gems, and in 1719 he published his *Tesoro Britannico dell'Antichità greche e latine.*

1. B. Bohn, 'Early Writers, Drawings Types and Collecting: Reflections on the Drawings of Guido Reni', in *Guido Reni,* exhib. cat., Frankfurt am Main, Städel Museum, 2022-23, p. 67

£ 7,000-9,000

**25**

## NO LOT



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26

# GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO

Cento 1591 - 1666 Bologna

## Study for *The Finding of the True Cross*

Pen and brown ink and wash
340 by 228 mm

**PROVENANCE**

Sale, London, Christie's, 15 February 1924, part of lot 2;
with Albert Roullier Galleries, Chicago, by 1938;
Private collection, Las Vegas

**LITERATURE**

D. Mahon and N. Turner, *The Drawings of Guercino in the collection of Her Majesty the Queen at Windsor Castle*, Cambridge 1989, pp. 63-64, under no. 111;
N. Turner, *The Paintings of Guercino,* Rome 2017, p. 584, under no. 294, p. 574

‡ £ 50,000-70,000

Guercino, *Saint Helen adoring the Cross*, Church of San Lazzaro dei Mendicanti, Venice

Executed in the artist's quintessential combination of pen and brown ink and skillfully applied brown wash, this is a preliminary study for Guercino's important painting of *Saint Helen Adoring the Cross* (fig.1), which was commissioned by the Tasca family for the Church of San Lazzaro dei Mendicanti, Venice, and delivered by the artist on 5 March 1644.

The significance of the commission to Guercino is reflected in the number of preparatory drawings that survive in relation to the altarpiece. These include a fine sheet, probably from the collection of the Swiss-born diplomat, Count Armand-François-Louis de Mestral de Saint-Saphorin (1738-1805), that was sold on the New York art market in 2011,[1] as well as two compositional studies in the Royal Collection, Windsor, in pen and ink and red chalk, respectively.[2] Several other preparatory drawings are listed by Turner, including two figure studies, the first of these in the Fondation Custodia, Paris[3], and the second in the collection of Anne Searle Bent, Chicago.[4]

Another fascinating aspect of the commission that these drawings help to illustrate so clearly was the evident challenge that Guercino faced in a creating a dynamic composition for the subject of *The Finding of the True Cross*. As noted by Turner "Guercino seems to have been challenged by the invention of this subject… by omitting the miracle, the painter escaped having to represent the complex perspective of wooden crosses on the ground and the need for greater spatial depth."[5] The resulting painting, though impressive in scale and quality of execution, subsequently feels rather safe from a compositional standpoint when compared to the more dynamic, dramatic effect created in the artist's preparatory drawings.

Dr. Nicholas Turner and Professor David Stone have both previously endorsed the attribution to Guercino on the basis of digital images.

1. Sale, New York, Christie's, 26 January 2011, lot 257 ($80,500)
2. D. Mahon and N. Turner, *The Drawings of Guercino at Windsor Castle*, Cambridge 1989, pp. 63-4, nos. 110-11, pls. 115-116
3. Paris, Fondation Custodia, inv. no. 1049; see J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris 1983, no. 353, pl. 393
4. see D. Stone, *Guercino, Master Draftsman: Works from North American Collections,* exh. cat., Cambridge (Mass.) 1991, p. 223, no. 173, reproduced plate D
5. N. Turner, *The Paintings of Guercino,* Rome 2017, p. 584, under no. 294

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## GIOVANNI BATTISTA TIEPOLO

Venice 1696 - 1770 Madrid

*Recto*: Study of the Head of Giulio Contarini, seen from the left, after the bust by Alessandro Vittoria
*Verso*: A boy with outstretched arms (by Giovanni Domenico Tiepolo)

Red chalk heightened with white chalk on blue paper (*recto* and *verso*);
inscribed on the *recto* in pen and light brown ink *f l. 36.* (price code) and on the *verso 1763.-f.1* (price code) and in pencil *751*
250 by 192 mm

**PROVENANCE**

Giovanni Domenico Bossi (1767-1853), Trieste, Venice and Munich, with associated price codes: *f l. 36.* (*recto*), *1763.-f.1* (*verso*),
by descent to his daughter Maria Theresa Karoline Bossi (1825-1881),
and her husband Karl Christian Friedrich Beyerlen (1826-1881) (probably pencil number on the *verso 751*);
sale, Stuttgart, H.G. Gutekunst, March 27-28, 1882;
sale, London, Sotheby's, 4 November 1953, lot 14;
sale, London, Christie's, 12 December 1985, lot 270, where purchased by the present owner

**LITERATURE**

George Knox, *Giambattista and Domenico Tiepolo,* Oxford 1980, vol. I, p. 248, M. 319 and p. 274, under M. 523;
George Knox and Thomas Martin, 'Giambattista Tiepolo: A Series of Chalk Drawings after Alessandro Vittoria's Bust of Giulio Contarini', *Master Drawings,* 1987, no. 2, pp. 159-160, pls. 15a, 15b, p. 163, note 17;
George Knox, 'Giambattista Tiepolo's Drawings after Alessandro Vittoria's Bust of Giulio Contarini,' in Andrew Butterfield, *Vittoria and Tiepolo,* New York 2002, p. 41, reproduced (*recto*)

‡ £ 150,000-250,000

Fig. 1 Alessandro Vittoria, *The monument to Giulio Contarini*, Santa Maria del Giglio, Venice

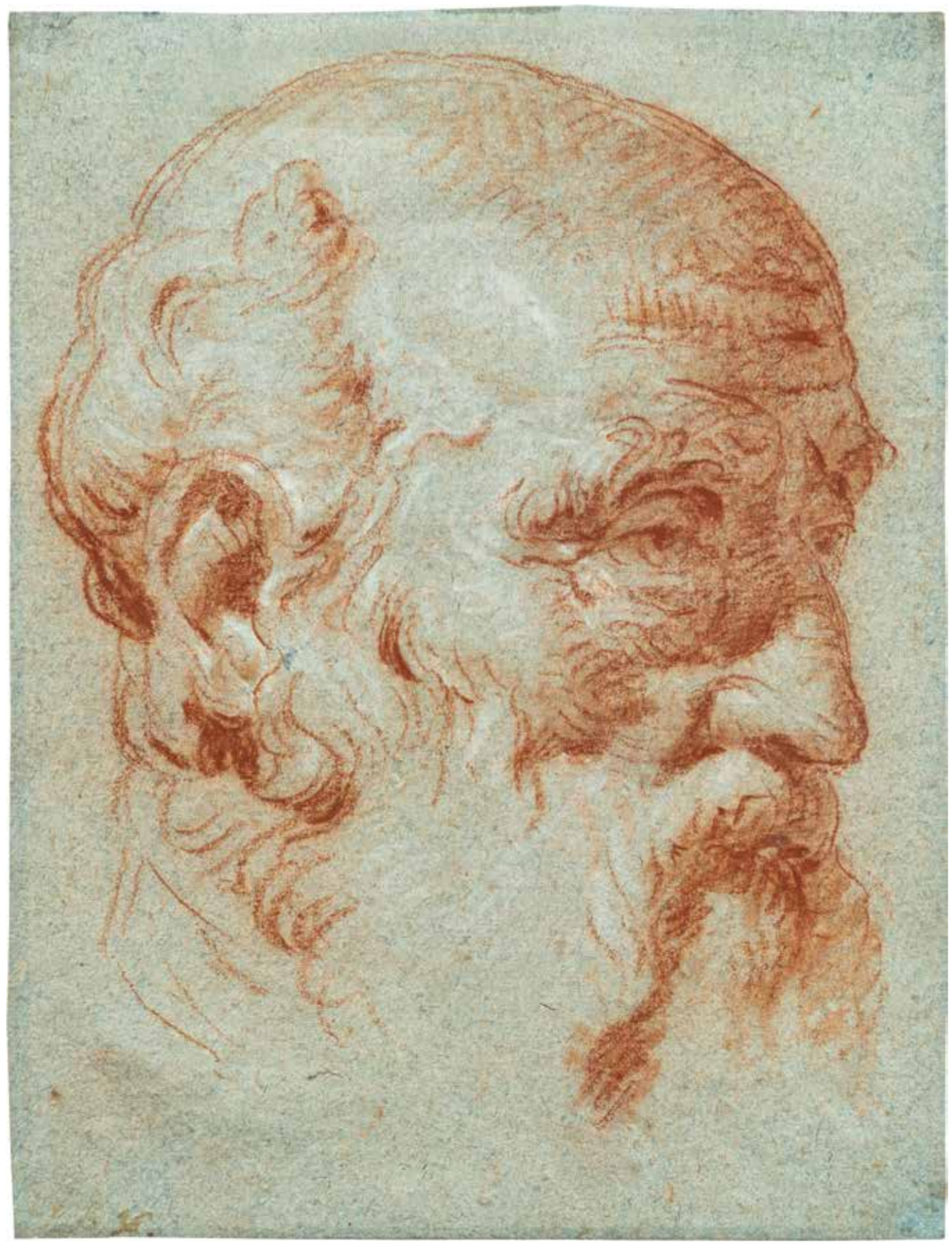
A wonderfully preserved head study in red and white chalk on blue paper, the *recto* of the present sheet is witness to Giovanni Battista Tiepolo's admiration for Venetian art of the sixteenth century, which inspired and stimulated the master's inventiveness and extraordinary originality. This impressive head turned to the right is part of a series of studies - executed in the same attractive media often employed by Giambattista - after a sculpture by Alessandro Vittoria (1524/5-1608). The model has been identified as the portrait bust of *Giulio Contarini, Procurator of San Marco*[1], a sculpture known from a marble bust - part of Contarini's funerary monument - behind the main altar of the Venetian church of Santa Maria del Giglio, and a terracotta model, formerly on the American art market (see *Literature* 2002) and now in the National Gallery of Canada, Ottawa,[2] as well as from a replica, formerly with Heim Gallery, London.

George Knox has dated these drawings around 1743, at the time when Giambattista became more aware of studies in chalks by Titian, Veronese and Tintoretto, works that clearly fascinated him in their technical skill and invention.[3] When Knox first published the series in *Master Drawings* in 1987 (see *Literature*), he listed thirteen drawings, ten by the hand of Giambattista and three, in the same media, by his son Giandomenico.[4] In 2002, Knox added two further studies to the group (see *Literature*). None of these studies show Contarini's head from exactly the same angle and they all also vary slightly in degree of finish. The artist must have treated them as experiments in virtuosity, and made them as independent works of art; almost all are therefore relatively highly finished, with the exception of one, a quickly outlined profile of Contarini's head, formerly in the collection of Janos Scholz.[5]

In the present drawing, Giambattista has taken enormous care in rendering the features of the model, his gaze, the curled hair around the ear and his beard, skillfully suggested around the mouth. Moreover, Tiepolo makes masterful use of the surface of the blue paper, the white chalk set against the coloured paper serving to emphasizing the fall of light and enhance the overall pictorial effect. More than just capturing the vitality of the sculpted portrait by Vittoria, the drawing seems almost to represent Giulio Contarini from life.

Of the group mentioned above the sheet in the Fondation Custodia, Paris, acquired by Frits Lugt in 1929, is the most elaborate of all, representing a frontal study of the head with a slight indication of the shoulders.[6] In the majority of the other drawings by Giambattista, the artist seems to have favoured more challenging positions and angles from which to study this striking sculpture. Though these viewpoints generally differ only slightly, the series does include an unusual study of Contarini's head seen from the back (formerly with Salander-O'Reilly Galleries, New York, and now in the National Gallery of Canada, Ottawa[7]). Other examples studying the head only slightly turned to the right, are in the Correr Museum, Venice and in the Schlossmuseum, Weimar.[8]

*continued*



Recto



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Verso

The *verso* of the present sheet was attributed by Knox to Giovanni Domenico Tiepolo (1727-1804), the son of Giambattista, in 1987 (see *Literature*). Knox wrote that it represented the head of the Christ Child with his arms outstretched and pointed out the relation to the *verso* of another sheet by Giandomenico, representing *St Joseph and the Christ Child,* in the Schlossmuseum, Weimar, which includes two roughly worked out studies for the subject.[9] Interestingly, the *recto* of that Weimar drawing represents Giandomenico's own copy of Vittoria's head of Giulio Contarini.[10] Knox suggested that this sheet should be attributed to the very young Giandomenico, and the attribution has recently been kindly endorsed, on the basis of an image, by Bernard Aikema.[11]

Giulio Contarini, a prominent member of a Venetian patrician family, was born around 1500. After having served as *Camerlengo* he was elected *Procuratore di San Marco,* a prestigious office he held for over forty years.[12] After his death in 1580, he was buried in the family chapel in Santa Maria del Giglio (close to the family palace), behind the high altar, of which the Contarini had the patronage. The marble bust, which was already finished in 1576, is at the centre of the monument designed and executed by Vittoria. Contarini also commissioned from Jacopo Tintoretto the four Evangelists that originally decorated the inside panels of the organ in the same church. Contarini was the second of the Venetian Procurators to commission a portrait bust from Alessandro Vittoria, the first being Marco Antonio Grimani. The Venetian republic generally opposed the glorification and commemoration of individuals via personal imagery, but Vittoria successfully popularized this genre in Venice by adopting the classical format, whereby the sitters were presented as successors of ancient Romans.

1. Knox and Martin, *op. cit.,* 1987, p. 158
2. The National Gallery of Canada has in their holdings a further three sheets by Giambattista from the same series: inv. nos. 41144, 41177, 43311
3. Knox, *op. cit.,* 2002, p. 40
4. The first series of this type to be recognized, identified by Sir Karl Parker and published in *Master Drawings,* was a group of chalk drawings by the Tiepolos after a terracotta bust by Vittoria, believed to represent Palma il Giovane (1544-1628), now in the Kunsthistorisches Museum in Vienna (see K.E. Maison, 'The Tiepolo Drawings after the Portrait Bust of Palma Giovane by Alessandro Vittoria', *Master Drawings,* no. 4, 1968, pp. 392-394, pls. 34 to 46)
5. Knox, *op. cit.,* 2002, p. 39, reproduced
6. Paris, Fondation Custodia, inv. no. 4021; see Knox, *op. cit.,* 2002, p. 36, reproduced; for another less finished study with a frontal view, see the the example in the National Museum, Lviv, Ukraine (*idem,* p. 54, reproduced)
7. Ottawa, National Gallery of Canada, inv. no. 41177; Knox, *op. cit.,* 2002 p. 62, no. 8, reproduced.
8. Venice, Museo Correr, inv. no. 1337 and Weimar, Schlossmuseum, inv. no. 1441; respectively, Knox, *op. cit.,* 2002, pp. 40-41, both reproduced
9. Weimar, Schlossmuseum, inv. no. 1445 (*recto* and *verso*); Knox, *op. cit.,* 1987, p. 159, reproduced pl., 14b
10. *Loc. cit.,* reproduced pl. 14a
11. Email dated 21 April 2023
12. The Procurators, an office unique to Venice, were responsible for overseeing the maintenance and preservation of the the basilica of San Marco. They acted as trustees for the substantial legacies endowed by many wealthy Venetian families to the basilica, as well as managing the property owned by San Marco, and also commissioning works of art.



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## JEAN HONORÉ FRAGONARD

Grasse 1732 - 1806 Paris

### Victory and Peace, after Pietro da Cortona

Black chalk within pen and brown ink framing lines
200 by 290 mm

**PROVENANCE**

Anonymous sale, 27 November 1961, lot 31;
anonymous sale, 25 May 1962, lot 34;
with Galerie Prouté, 1963, catalogue, 'Goya' no. 43
Private Collection, Lausanne,
a gift from the above to the present owner in 2007

**LITERATURE**

A. Ananoff, *L'oeuvre dessiné de Jean-Honoré Fragonard* (1732-1806), Paris 1961-1970, vol. III, p. 192, no. 1855, reproduced fig. 468;
G. Briganti, *Pierto Cortona*, Florence 1962, p. 235, no. 96, fig. 230
P. Rosenberg, with B. Brejon de Lavergnée, *Saint-Non, Fragonard, Panopticon Italiano*, Rome 1986, p. 368, no. 135, not reproduced

This expressive and emotive drawing is a copy after Pietro da Cortona's fresco in the Mars Room, Palazzo Pitti, Florence; it represents the moment where a parade of prisoners advance towards the female figures of Victory and Peace. The room is dedicated to Mars and forms part of the cycle of works of the so-called Planet rooms, executed by Cortona in the 1640s.

Fragonard's copies after the Old Masters are an important part of the artist's *oeuvre* and Pierre Rosenberg and Barabara Brejon de Lavergnée, in their *Panopticon Italiano* (1986), describe some 370 works that were executed during Fragonard's first trip to Italy, accompanied by the Abbé de Saint-Non. Fragonard's sojourns in Italy from 1756 to 1761 and again from 1773 to 1774 saw him capturing some of the finest details and elements of the works executed by the Old Masters across the various regions. The practice of studying from artistic predecessors was nothing new and, in fact, long encouraged by the Académie de France in Rome; however, Fragonard's unique approach and his collaboration with the Abbé de Saint-Non ensured his creative genius shone through rather than slavishly imitating these celebrated masterpieces.

A counterproof of the present sheet, formerly in the collection of Mrs Hubert Chanler of Geneseo, New York (whose collection was sold at Sotheby's London in 1959), is now in a private collection.[1] Other drawings by Fragonard after Cortona, relating to the same fresco cycle in Palazzo Pitti but to the room dedicated to Venus, are in the British Museum, London, and in Berlin.[2]

1. Rosenberg, *op. cit.*, p. 368, under no. 135, reproduced
2. *Ibid.*, p. 368, no. 136 (Berlin); no. 137 (British Museum)

£ 6,000-8,000

29

## JEAN ANTOINE WATTEAU

Valenciennes 1684 - 1721 Nogent-sur-Marne

The bust of a young man looking down, wearing a tricorn hat, to the right a landscape with buildings

Red chalk;
numbered in red chalk, upper right: *8*
125 by 167 mm

**PROVENANCE**
Alfred Strölin (1871-1954), Paris and Lausanne,
by descent to his son, Alfred Strölin (1912-1974), Paris;
Private collection, Lausanne;
sale, London, Christie's, 12 December 1978, lot 110, pl. 26,
where purchased by the present owner

**EXHIBITED**
New York, The Frick Collection, and Ottawa, National Gallery of Canada, *Watteau and His World,* 1999-2000, p. 101, no. 5, reproduced (entry by Alan Wintermute)

**LITERATURE**
K.T. Parker and J. Mathey, *Antoine Watteau. Catalogue complet de son oeuvre dessiné*, vol. II, Paris 1957, no. 719, reproduced;
*The Watteau Society Bulletin*, 1984, no. 1, p. 40, reproduced and p. 42;
P. Rosenberg and L.-A. Prat, *Antoine Watteau 1684-1721. Catalogue raisonné des dessins*, Milan 1996, vol. I, p. 324, no. 205, reproduced p. 325

‡ £ 200,000-300,000

*continued*

Fig. 1 Jean Antoine Watteau, *The Love Lesson ('Leçon d'Amour')*, oil on panel, 1716–1717, The National Museum, Stockholm

Actual size



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The intimate and informal character of this sheet with a young man deep in thought, and the immediacy and delicacy of the execution of the landscape to his left, make of this drawing an interesting and unique testimony among Watteau's surviving works on paper. As suggested by Rosenberg and Prat, the number *8* (to the right top corner) is an indication that this sheet was once part of sketchbook. No other pages from this same little album have yet been identified. As the Comte de Caylus recorded, Watteau always drew in bound volumes which were used by the artist as an anthology of images and inspirations for his paintings.[1]

The landscape, seen at a distance, is characterized to the left by a classical building with columns, topped by large sculptures. Other buildings also appear in this sketchy landscape, immersed in nature, alongside a river. It seems very plausible that this landscape was drawn from life. Rosenberg and Prat have proposed stylistically a dating to 1713-14. They observed that the bust of the man was probably drawn shortly after the landscape but the tricorn hat seems to have been added at a somewhat later stage (see *Literature*).

Interestingly, another small château, very similar in both its architecture, with columns and sculptures, and its situation, surrounded by rustic buildings and immersed in nature near a river, is to be seen in the background of Watteau's panel, *'Leçon d'Amour' (The Love Lesson),* now in the National Museum, Stockholm (fig. 1). This painting is generally dated by scholars to 1716-17.[2]

It is plausible to suggest that Watteau drew inspiration from the present landscape a few years after he drew it, from nature, including the little château in the background of his *'Leçon d'Amour'*. This may also have been when he added the tricorn hat to embellish the young man's head. The vigor and speed of the execution is not unlike the black chalk tricorn in a study for the head of *The Enchanter*, part of a sheet of studies in the Petit Palais, Paris.[3] That head is preparatory for the musician standing in profile, in the centre left of the same painting in Stockholm.

1. P. Rosenberg, 'Watteau by His Contemporaries', in P. Rosenberg and L.-A. Prat, *Watteau. The Drawings,* exh. cat., London, Royal Academy of Arts, 2011, p. 14

2. In 1977 Martin Eidelberg, in his dissertation, *Watteau's Drawings. Their Use and Significance,* proposed a connection between the landscape in the Stockholm painting and a drawing by Watteau after Campagnola, now in the Art Institute of Chicago (inv. 1964.194). Though reminiscent of the fortified castle in the Chicago sheet, the château in the Stockholm painting is much closer to the elegant, classical architecture of the one in the present sheet, which most probably records a real place

3. Paris, Petit Palais, inv. no. D. Dutuit 0972; for an image of the sheet see P. Rosenberg and L.- A. Prat, *op. cit.,* Milan 1996, vol. II, no. 609, reproduced

Detail of Fig. 1



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# FRANÇOIS BOUCHER

Paris 1703 - 1770

A pastoral scene: a young shepherd looking at a shepherdess resting surrounded by her flock, a dog to the right foreground

Black chalk;
numbered in black chalk on the *verso*: *39*
257 by 315 mm

**PROVENANCE**

Alfred Beurdeley (1847-1919), Paris (L.421), his sale, Paris, Galerie Georges Petit, 13 March 1905, lot 10

**LITERATURE**

Alexandre Ananoff, *L'Oeuvre dessiné de François Boucher (1703-1770). Catalogue raisonné,* Paris 1966, vol. I, p. 82, no. 242; Pierette Jean-Richard, *L'Oeuvre gravé de François Boucher,* Paris 1978, under no. 1540 *(La belle dormeuse)*

The subject of the present drawing recalls Boucher's painting, *'Sleeping shepherdess'*, of 1743, in the Louvre,[1] which, though reversed and with a number of differences, is broadly similar in composition. The present drawing was engraved in the same sense by William Wynne Ryland (1732-1783)[2], and the beautiful shepherdess also provided the subject for a crayon manner print by Gilles Demarteau (1722-1776) (no. 111, *'tirè du Cabinet de Monsieur de la Haye')*.

Françoise Joulie, who studied this sheet in the original, has proposed a dating between 1750 and 1760.[3] She has also stressed the importance of this type of drawing in Boucher's *oeuvre*, providing guidance for engravers reproducing the artist's compositions in various different techniques; the detailed nuances of black chalk in a drawing such as the present work would have been particularly helpful for the printmakers.

Joulie has also proposed that a counterproof may have been taken by Ryland from this sheet, in order to reverse the composition, thereby permitting him to produce a final etching that is in the same sense as the original drawing. Furthermore, she drew attention to the extensive use of stumping, used to provide tonal continuity in the areas of shadow, *'qui signe vraiment une oeuvre originale'*.

The attention given by Boucher to the reproduction of his own compositions is not at all surprising. The printmakers clearly worked under the master's strict supervision, and him to provide them with very finished drawings such as this, characterised by a skillful use of light, creating nuances and variations in the *chiaroscuro*.

1. Paris, Louvre, inv. no. 2723; A. Ananoff and D. Wildenstein, *'François Boucher'*, Lausanne and Paris, 1976, vol. I, no. 260, pp. 375-376, reproduced fig. 780

2. *Loc. cit.* vol. I, no. 260/5, p. 376, reproduced fig. 782

3. Letter to the owner dated, 25 July 2013

£ 12,000-18,000

**31**

PROPERTY FROM A PRIVATE COLLECTION

# FRANÇOIS BOUCHER

Paris 1703 - 1770

## Figures on the March

Black and white chalk on light brown paper.
Signed or inscribed in pen and brown ink lower right: *f. Boucher*
306 by 413 mm

**PROVENANCE**

Possibly Hubert Robert (1733-1808),
his posthumous sale, Paris, 5 April ff. 1809, probably part of lot 230, *'Six autres Etude et Marches d'animaux, style de Benedette';*
Paris, Galerie Charles et André Bailly, *Dessins et Tableaux: Maître anciens et modernes,* 1988, pp. 12-13, reproduced;
Private collection, France;
sale, London, Christie's, 2 July 1991, lot 329,
where purchased by the present owner

**EXHIBITED**

Munich, Bernheimer Fine Old Masters, *The Pfeiffer Collection of Old Master Drawings,* 2001, p. 44, p. 45 reproduced (as *A Mother and Child with Countryfolk*);
New York, The Frick Collection and Forth Worth, The Kimbell Museum of Art, *The Drawings of François Boucher,* 2003-4, pp. 146-7, 238 and 248, no. 52, reproduced (catalogue and entry by Alastair Laing)

‡ £ 40,000-60,000

Alastair Laing, in his 2003 catalogue entry for this grand drawing (see *Exhibited*), discusses how in the last years of his career Boucher managed to escape his previous pattern of work to paint 'great tasks for church and state', taking on a series of much larger scale commissions than anything he attempted in the preceding decades. These projects included a pair of *Marches,* now in the Museum of Fine Arts in Boston, painted in 1765 and 1767 for Pierre-Jacques-Onésime Bergeret de Grancourt (1715-1785).[1]

The present sheet, quite highly finished in its execution, relates to the troop of herdsmen, camp followers and animals in the right background of the Boston canvas, *'Halt at the Spring'* (fig.1). There we see the same man with his arm outstretched and the young man behind him, although the woman and child are in a different position. As Laing noted, 'X-rays were taken of selected areas of the painting when it was restored, and revealed the extensive changes that Boucher made in 1765, but none was taken in that specific area. It is thus not clear whether the drawing represents Boucher's original but abandoned idea for the troop; an idea that was executed but subsequently painted over; or a free variation on what he painted, executed as a drawing in its own right.' The drawing can indeed be associated with a small group of stylistically and conceptually similar sheets that do not necessarily relate to any painting by the artist.

A variant of this same composition, similar in size but less elaborately finished, was sold at Sotheby's, New York, in 2004.[2] That work, though very close to the present composition, differs in certain respects, most significantly in the addition, lower centre, of a child playing a flute to a companion, in place of the raised bank and hiding child to the far right.

Both these drawings are testimony to the artist's interest in reworking congenial subjects and making of them fully independent works, to be enjoyed in their own right.

1. Boston, Museum of Fine Arts, inv. nos. 71.2 (*Halt at the Spring),* 71.3 (*Return from the Market)*

2. Sale, New York, Sotheby's, 21 January 2004, lot 109

Fig. 1 François Boucher, *Halt at the Spring*, oil on canvas, 1765, Boston Museum of Fine Arts

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# JEAN-AUGUSTE-DOMINIQUE INGRES

Montauban 1780 - Paris 1867

## The Gatteaux Family, 1850

Pencil and reworked lithograph, on several sheets of paper, cut out and laid down;
signed *Ingres* dated *1850* and dedicated *à son /Excellent ami/Gatteaux* (lower right)

**PROVENANCE**

Edouard Gatteaux, Paris;
Edouard Brame, Paris;
Paul Brame, Paris;
Mme Paul Brame, Paris;
Henri Brame, Paris (acquired by 1931);
with Galerie Hector Brame, Paris;
with Galerie Paul Cassirer, Berlin (acquired by 1931);
with Knoedler & Co., New York;
Douglas H. Gordon, Annapolis, Maryland, (acquired by 1932) (Lugt 1130a);
sale, London, Christie's, 6th/7th July 1987, lot 55;
M. Masataka Tomita, (acquired by February 1988);
Acquired from him by Jan Krugier and Marie-Anne Poniatowski, Geneva,
his sale, London, Sothebys, *From Goya to Picasso, Works from the Private Collection of Jan Krugier,* 6 February 2014, lot 170

**EXHIBITED**

Palais de Versailles, *Exposition d'art rétrospectif*, 1881, no. 190;
Paris, Grand-Palais, Galeries Georges Petit, *Exposition centennale de l'art français 1800-1889*, 1900, no. 1088;
Paris, Galeries Georges Petit, *Ingres*, 1911, no. 165;
Chambre Syndicale de la Curiosité et des Beaux-Arts, *Ingres*, 1921, no. 120;
Münich, Ludwigs-Galerie, *Romantische Malerei in Deutschland und Frankreich*, 1931, no. 43;
Springfield, Springfield Museum of Fine Arts, and New York, M. Knoedler & Co, *David and Ingres,* 1939-1940, no. 33;
Cincinnati, Cincinnati Art Museum, *The Place of David and Ingres in a century of French Paintings*, 1940;
San Francisco, California Palace of the Legion of Honor, *19th Century French Drawings*, 1947, no.18, reproduced;
Baltimore, Baltimore Museum of Art, *From Ingres to Gauguin, French Nineteenth Century Paintings Owned in Maryland,* 1951, no.7, reproduced;
New York, Galerie Paul Rosenberg, *Ingres in American Collections,* 1961, no. 64, reproduced;
Maryland, University of Maryland, College Park, Art Department, *Hommage à Baudelaire*, 1968, p. 33, reproduced;
Louisville, Kentucky, The J.B. Speed Art Museum, *In Pursuit of Perfection: The Art of J.-A.-D. Ingres*, 1983, no.75, reproduced;
Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin & Preussischer Kulturbesitz, *Linie, Licht und Schatten. Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski,* 1999, no. 71, p. 156, reproduced in colour;
Venice, Peggy Guggenheim Collection, Solomon R. Guggenheim Foundation, *The Timeless Eye. Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection,* 1999, no. 84,reproduced in colour;
Madrid, Museo Thyssen-Bornemisza, *Miradas sin Tiempo. Dibujos, Pinturas y Esculturas de la Coleccion Jan y Marie-Anne Krugier-Poniatowski*, 2000, no. 98, reproduced in colour;
Paris, Musée Jacquemart-André, *La passion du dessin. Collection Jan et Marie-Anne Krugier-Poniatowski*, 2002, no. 87, reproduced in colour;
Vienna, Albertina Museum, *Goya bis Picasso. Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2005, no. 13, reproduced in colour;
Munich, Kunsthalle der Hypo-Kulturstiftung, *Das Ewige Auge - Von Rembrandt bis Picasso. Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2007, no. 82, reproduced in colour;
Edinburgh, Scottish National Gallery of Modern Art, *Cut and Paste: 400 Years of Collage*, 2019, no. 15

£ 70,000-90,000

*continued*

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Fig. 1 Jean-Auguste-Dominique Ingres, *Portrait of Edouard Gatteaux*, pencil on paper,1813, destroyed

**LITERATURE**

Albert Magimel, *Œuvres de J.A.D. Ingres*, Paris, 1851, no. 58;
Théophile Silvestre, *Histoire des artistes vivants*, Paris, 1856, p. 36;
Gautier, *Ingres, "L'artiste"*, Paris, 5th April 1857, p. 6;
Jules Lecomte, *Le Perron de Tortoni*, Paris, 1863, p. 249;
Olivier Merson and E. Bellier de la Chavignerie, *Ingres*, Paris, 1867, pp. 81, 113;
Henri Delaborde, *Ingres*, Paris, 1870, no. 308;
République française, Ministère de l'Instruction publique, des Cultes et des Beaux-Arts, *Collection de 120 dessins, croquis et peintures de M. Ingres, classés et mis en ordre par son ami E. Gatteaux, reproduits en photographie par Ch. Marcille, photographe des Musées Nationaux*, I, Paris, 1875, no. 49, reproduced;
*Collection des 120 dessins, croquis et peintures de M. Ingres classés et mis en ordre par son ami Edouard Gatteaux*, Paris, reproduced pl. 10;
*Exposition rétrospective de Versailles*, "La Chronique des Arts et de la Curiosité", Paris, 20th August 1881, p. 225;
Both de Tauzia, *Musée National du Louvre, dessins, cartons, pastels, et miniatures des diverses écoles, exposés, depuis 1879, dans les salles du 1er étage, deuxième notice supplémentaire*, Paris, 1888, p. 141;
Henri Jouin, *Musée de portraits d'artistes*, Paris, 1888, p. 75;
Henri Lapauze, *Les dessins de J.A.D. Ingres du Musée de Montauban*, Paris, 1901, p. 266;
Henri Lapauze, *Les dessins de J.A.D. Ingres*, Paris, 1903, no. 26, reproduced p. 1;
Jérome Doucet, *Les peintres français*, Paris, 1906, p. 119, reproduced;
Henri Lapauze, *Ingres*, Paris, 1911, p. 286, illustrated p. 429;
*Ein neuer Naturalismus? Eine Rundfrage des Kunstblatts, Das Kunstblatt,* Potsdam, September 1922, reproduced p. 386;
H. Brame, *Ingres et ses amis Gatteaux*, pp. 16-17, reproduced p. 16;
Lili Froehlich-Bum, *Ingres*, Vienna & Leipzig, 1924, reproduced pl. 57;
Louis Hourticq, *Ingres*, Paris, 1928, p. 100;
Morton Dauwen Zabel, "The Portrait Methods of Ingres", *Art and Archeology*, Washington, October 1929, p. 113 and p. 116;
Hans Eckstein, Romantische Malerei in Deutschland und Frankreich, in Kunst und Künstler, XXIX, 11, Berlin, 1931, reproduced p. 442;
Jacques Mathey, *Sur quelques portraits dessinés : par Ingres ou ses élèves ?,* in *Bulletin de la Société de l'histoire de l'art français*, Paris, 1932, pp. 197-198;
Jacques Mathey, *Ingres portraitiste des Gatteaux et de M. de Norvins*, *Gazette des Beaux-Arts*, Paris, August 1933, no. 2, reproduced pl. 7;
Walter Pach, *Ingres*, London & New York, 1939, illustrated p. 207;
John Lee Clarke, Jr, *David and Ingres: The Classical Ideal*, *Art News*, New York, 25th November 1939, p. 16;
James W. Lane, *David and Ingres View in New York*, *Art News*, New York, 6th January 1940, reproduced p. 7;
Hans Naef, *Ingres und Cezanne als Bildnismaler*, *Werk*, Winterthur, October 1946, reproduced p. 342;
Karl Scheffer, *Ingres*, Bern, 1947, reproduced pl. 43;
Claude Roger-Marx, *Ingres*, Lausanne, 1947, reproduced pl. 43;
Anthony Bertram, *Ingres*, London and New York, 1947, reproduced pl. XXXIV;
Jean Alazard, *Ingres et l'Ingrisme*, Paris, 1950, p. 107;
*From Ingres to Gauguin*, *The Baltimore Museum of Art News*, Baltimore, November, 1951, reproduced p. 5;
Adelyn D. Breeskin, *From Maryland Collections : Brilliant Facets of French 19th Century Art,* The Art Digest, New York, 15th November 1951, reproduced p. 11;
Daniel Ternois, *Les dessins d'Ingres au Musée de Montauban, les portraits, Inventaire général des dessins des musées de province*, III, Paris, 1959, no. 57;
Jean Sutherland Boggs, *Portraits by Degas*, Berkeley & Los Angeles, 1962, p. 13, reproduced pl. 26;
Hans Naef, *Die Bildniszeichnungen von J.A.D. Ingres*, Bern, 1977-1980, vol.II, pp. 234, 403, 492-3, 501-2, vol. III, pp. 83, 171-2 and vol. V, pp. 318-319, no. 417;
*Picasso et la Photographie*, (catalogue de l'exposition), Musée Picasso, Paris, 1995, reproduced p. 170;
U. Fleckner, *Abbild und Abstraktion. Die Kunst des Porträts im Werk von J.A.D. Ingres*, *Berliner Schriften zur Kunst*, Vol.V, Mainz, 1995, pp. 162ff;
Anne Baldassari, *Picasso et la photographie: "À plus grande vitesse que les images"*, exhibition catalogue, Paris, 1995, pp.163-171, fig. 136;
Alexander Dückers, ed., *Linie, Licht und Schatten: Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, exhib. cat., Berlin, 1999, pp.156-157, no.71 (entry by Sigrid Achenbach);
Philip Rylands, ed., *The Timeless Eye: Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection*, exhib. cat., Venice, 1999, pp.182-183, no.84;
Tomàs Llorens, ed., *Miradas sin tiempo: Dibujos, Pinturas y Esculturas de la Colección Jan y Marie-Anne Krugier-Poniatowski*, exhib. cat., Madrid, 2000, pp.228-229, no.98 (entry by Sigrid Achenbach);
Klaus Albert Schröder and Christine Ekelhart, ed., *Goya bis Picasso: Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, exhibition catalogue, Vienna, 2005, pp.48-49, no.13 (entry by Sigrid Achenbach);
Patricia A. Condon, 'Jean-Auguste-Dominique Ingres: The Politics of Friendship', in Deborah J. Johnson and David Ogawa, ed., *Seeing and Beyond: Essays on Eighteenth- to Twenty-First-Century Art in Honor of Kermit Champa*, New York, 2006, p. 49;
Adrien Goetz, *Ingres collages: Dessins d'Ingres du musée de Montauban*, exhib. cat., Montauban and Strasbourg, 2005-2006, pp. 30-32;
Jean-Pierre Cuzin and Dimitri Salmon, *Ingres: Regards croisés*, exhibition catalogue, Paris, 2006, p. 225 (as lost);
Christiane Lange and Roger Diederen, ed., *Das ewige Auge – Von Rembrandt bis Picasso: Meisterwerke aus der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, exhib. cat., Munich, 2007, pp. 180-181, no. 82 (entry by Sigrid Achenbach);
Jean-Pierre Cuzin et al, *Ingres et les modernes*, exhib. cat., Quebec and Montauban, 2009, p. 312;
Mark Evans and Lucie Page, "Full of truth and simply arranged": Wilhelm von Kaulbach's *Portrait of the Amsler Family*', *Master Drawings*, Spring 2016, pp. 72-73, fig. 9;
New York, Sotheby's, *Impressionist and Modern Art Day Sale*, 13 November 2018, p.190, under no. 201, fig. 1;
Patrick Elliott, *Cut and Paste: 400 Years of Collage*, exhib. cat., Edinburgh, 2019, p. 61, no. 15.



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**ENGRAVED**
By Achille Réveil, for Albert Magimel's *Oeuvres de J.A. Ingres*, in 1851 (fig. 1)

During the course of his long career, Ingres made only four large, multi-figure group portrait drawings like this. The others, depicting *The Forestier Family*[1], *The Family of Lucien Bonaparte*[2] and *The Stamaty Family*[3] are all much earlier in date. Not only the latest in date but also by far the most unusual of the four, the 1850 portrait of *The Gatteaux Family* is a monument both to Ingres' life-long friendship with Jacques Edouard Gatteaux (1788-1881), seen here seated to the right, and to the artist's extraordinary technical inventiveness. A sculptor, medal-engraver and collector, Gatteaux had first met, and been drawn by, Ingres in Rome as early as 1813 (fig. 1) and from the early 1840s he became one of Ingres' closest confidants, as well as a particularly avid collector of his friend's drawings. Most of Gatteaux's extensive collections, including more than 100 drawings by Ingres, were, however, destroyed when his house in Paris burned down during the defeat of the Commune, in early 1871.

The Gatteaux family also owned a large country house in Neauphile, near Versailles, where Ingres was a regular visitor, especially during the 1820s and early '30s. During these years, he made portrait drawings of his friend Edouard[4], and the latter's parents, the medal-engraver Nicolas-Marie Gatteaux[5] and his wife Louise-Rosalie[6]. All three of these drawings (and also the 1813 portrait of Edouard) were destroyed in the 1871 fire, but are known through crayon-manner engravings made by Claude-Marie-François Dien. Following the death in 1849 of his much-loved first wife, Madeleine, Ingres once more became a regular visitor to the Gatteaux house at Neauphile, and it was during this second period of closeness with the family that Ingres made the present, extraordinary group portrait, depicting the same three sitters whom he had earlier drawn individually, shown together with the standing figure of the parents' orphaned grand-daughter, Paméla de Gardanne (1824-60), who had lived with the family until her marriage in 1846 to Edouard Brame, and another female figure, probably a cousin, in the far background to the left.

What is extraordinary about this group portrait, though, is that although it seems at first sight to be a typically beautifully composed, unified composition, just like the other earlier group portraits, it is in fact a collage. Ingres has taken impressions of the prints after his three earlier Gatteaux portraits, printed on very thin paper, has cut them out (along the outlines in the case of the parents, but reducing the portrait of Edouard to a bust-length image), and has pasted these trimmed prints down onto a backing sheet. He then drew very extensively over and around these printed images, disguising the edges of the sheets, adding in the missing parts of Edouard in particular, as well as the two additional female figures, and creating an interior into which he has brilliantly integrated the entire group of figures. In the process of achieving his composition, Ingres made working studies of the revised figure of Edouard and of the standing figure of Madame Brame, as well as a preparatory study, on tracing paper, for the whole composition, all of which are in Montauban.[7]

Though seamlessly unified in terms of composition, the Gatteaux family portrait is far from being an accurate record of the appearance of the family in the year 1850, since three of the likenesses actually date from much earlier and two of the sitters were already dead. Edouard, who here appears as a relatively young man, was actually 62 years old by this time, while his mother was already dead for three years and his father for eighteen. The standing figure of Paméla (who ultimately inherited the drawing) does, however, seem to be roughly the right age. Despite its unusual genesis and technique, Ingres clearly thought well of his last major group portrait, and in 1851 he had it reproduced in engraving by Achille Réveil (fig. 2), in the process extending the image somewhat at the bottom.

1. 1806; Paris, Louvre; Naef, *op.cit.*, no. 33
2. 1815; Cambridge, MA, Fogg Art Museum; Naef no. 146
3. 1818; Paris, Louvre; Naef no. 217
4. 1834; Naef no. 345
5. 1828; Naef no. 317
6. 1825; Naef no. 291
7. Vigne, *op.cit.*, 1995, 2654-2656

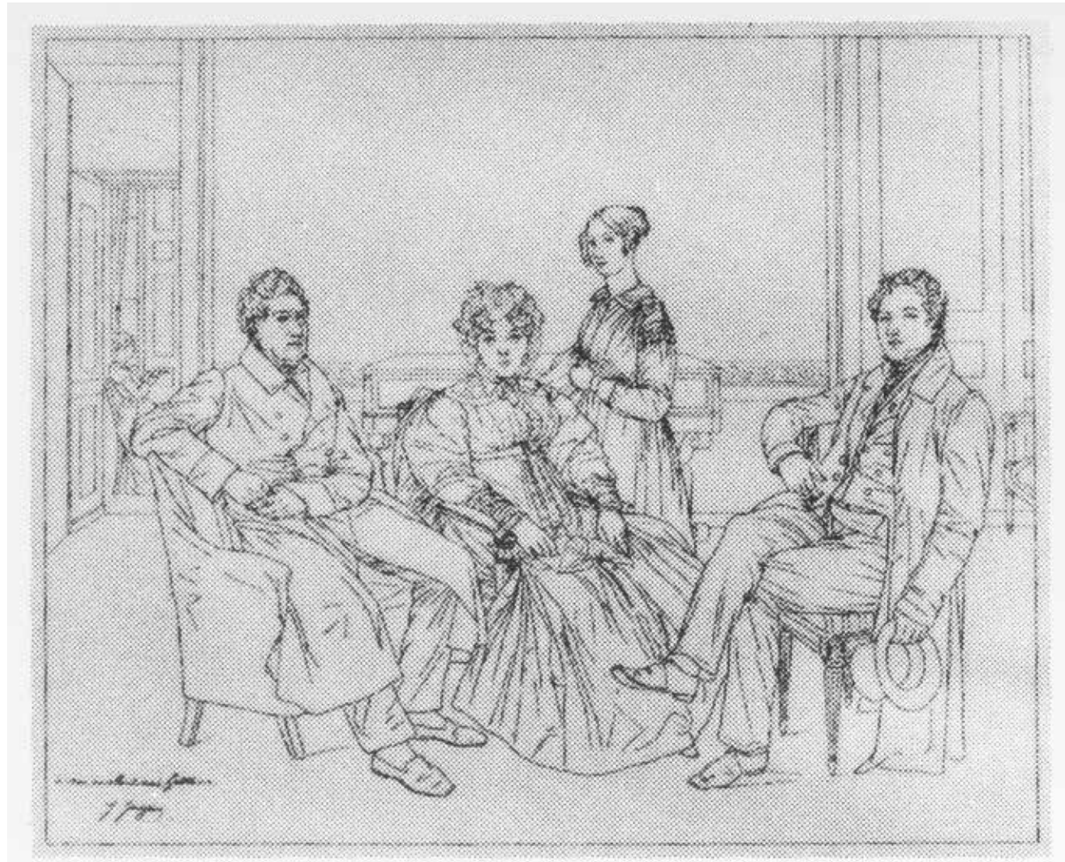

Fig. 2 Réveil, After Ingres, *The Gatteaux Family*, 1851, engraving


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# MARIA LUIGIA RAGGI

Genoa 1742 - 1813

A pair of Roman capricci:
A) The tomb of Cecilia Metella with rural buildings in a hilly landscape, an antique column by a river with figures in the foreground;
B) A Roman landscape with the Ponte Salario, buildings and a lake in the background with figures

Both tempera on vellum laid down on wood.
Both with the two unidentified wax seals on the wooden backings, including a red wax with initials: EG
b) Numbered in ink: *40*
Each circa 185 by 264 mm
(2)

**LITERATURE**
Consuelo Lollobrigida, 'Maria Luigia Raggi: raffinata pittrice di vedute e capricci', in *Diana,* I, 2011, pp.36-43; *Idem, Maria Luigia Raggi: Il Capriccio paesaggistico tra Arcadia e Grand Tour,* Roma 2012, p. 99, 18a (*Capriccio della campagna romana con il Ponte Salario e figure in primo piano*), 18b (*Capriccio della campagna romana con la Tomba di Cecilia Metella e frammento di colonna onoraria*), p. 116, 18a reproduced

£ 10,000-15,000

These two Roman capricci and the pair in the following lot are the work of Maria Luigia Raggi, a female artist known for her idealized landscapes of exquisite delicacy and romanticism, often incorporating ancient monuments or recognizable features of the Roman countryside.

The daughter of Giovan Antonio Raggi and Maria Brignole Sale, important members of the Genoese aristocracy, Maria Luigia entered very young in the *Monastero della Santissima Annunziata,* within the *Ordine delle Turchine*, noted for being one of the most rigid religious orders in Genoa. However, in 1796, aged 54, Maria Luigia abandoned the nunnery to established herself in Rome, where she stayed with Luca Ferdinado Raggi, a relative with an influential role in the Accademia di San Luca (he was *principe* in 1781). Her activity as a painter is testified by some eighty temperas on parchment, of which four are signed and one dated 1796.[1]

The present *vedute* are typical examples of Raggi's works, executed with delicate and minute brush strokes and with a light colour palette. She integrates architectural features from the past, here the Tomb of Cecilia Metella and the Salario Bridge, into idyllic scenery enriched by natural and rustic elements. Generally in the foreground the composition are enlivened by a number of figures engaged in everyday activities.

Maria Luigia Raggi's works are in several Italian public institutions, including the Capitoline Museum and the Accademia di San Luca, Roma, and the Museo Civico, Prato, and are also preserved in several private European and American collections.

1. Lollobrigida, *op. cit.*, 2012, p. 100, no. 27b, reproduced p. 127

A

B



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**34**

## MARIA LUIGIA RAGGI

Genoa 1742 - 1813

A pair of imaginary landscapes, one with a river the other with a stream, both with ruins, large trees and figures in the foreground

Both tempera on parchment laid on canvas, on a wooden stretcher;
numbered in black chalk on the backing canvas:*17* and *18*
tempera on parchment laid on canvas
Each circa 510 by 740 mm
(2)

This pair of large-scale ideal views are more broadly and quickly painted than Raggi's smaller *capricci*, such as the pair in the previous lot. Gaspar van Wittel's use of tempera, as well as depiction of figures within sumptuous natural sceneries, exerted a decisive influence on Raggi's artistic production as did the work and personality of Marco Ricci.

See note to the previous lot.

£ 25,000-35,000



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# ELISABETH-LOUISE VIGÉE LE BRUN

Paris 1755 - 1842

## View of Lake Lucerne and Stansstad

Pastel;
signed with initials and inscribed on the mount: *Le Lac de Lucerne et Stans Stad  LE VLB*
192 by 284 mm

**PROVENANCE**
Sale, Paris, Atelier Richelieu, Pierre Bergé, 17 December 2020, lot 17

**LITERATURE**
N. Jeffares, *Dictionary of pastellists before 1800*, online edition, no. J.76.5563, reproduced

‡ £ 8,000-12,000

Among the greatest and most celebrated female artists living between the second half of the 18th century and the first half of the 19th century, Madame Vigée Le Brun was widely travelled. At the peak of her career, however, having established herself as a leading portrait artist of *Ancien Régime* society and at Court, and having become one of very few female artists admitted to the *Académie royale de peinture et de sculpture,* the start of the French Revolution caused her to flee France for Italy, together with her young daughter Julie. She was to be absent from France for twelve years, during which time she sought commissions throughout Europe, working in Italy, Austria, Russia and Germany, everywhere enjoying the patronage of distinguished members of the aristocracy. Madame Vigée Le Brun was finally able to return to France in January 1802. Subsequently she travelled to Great Britain, between 1803 and 1806, and twice to Switzerland, in 1807 and 1808.

In the third volume of her *Souvenirs,* Vigée Le Brun wrote that she had executed about two hundred landscapes during her trips to Great Britain and Switzerland, specifying that she made *'Près de cent paysage suisses au pastel, fait dans mes deux voyage'* ('About one hundred Swiss landscapes in pastel, done during my two trips').[1] Perhaps due to their surprising modernity, which may have led to later misattributions, relatively few of these Swiss views are known today. Just under ten sheets have been identified that represent the massif of the Mont-Blanc, while others show the *Aiguille du Goûter,* and several Swiss lakes, including Lucerne, Thun and Geneva.[2]

Nestled between the grand and imposing Swiss mountainous peaks, the present evocative landscape depicts Lake Lucerne and the town of Stansstad.  Using quite a simple palette of soft blues and greens with touches of pink, Le Brun has created a timeless vista that speaks as much to the modern gaze as to her contemporary audience of more than two centuries ago.

1. Louise-Élisabeth Vigée Le Brun, *Souvenirs de Madame Louise-Élisabeth Vigée Le Brun,* Paris, H. Fournier 1835-37, vol. III, p. 354

2. Xavier Salmon, in *Élisabeth Louise Vigée Le Brun,* exhib. cat., Paris, Grand Palais *et al.,* 2015-16, p.324

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# LÉON BONVIN

Paris 1834 - 1866 Meudon

## The Bar in the Inn at Vaugirard, 1855

Pen and brown ink and brown and grey wash with transparent opaque watercolour, gouache and gum arabic; signed and dated in brown ink, lower left: *L. Bonvin 1855* and bears old numbering in pencil, *verso*: *N 70*
243 by 158 mm

**PROVENANCE**
Gustave Tempelaere (1840-1904), Paris,
thence by descent to his son,
Julien Tempelaere (1876-1961), Paris,
thence by descent,
Private Collection, Paris

**EXHIBITED**
Paris, Fondation Custodia, *Léon Bonvin: Drawn to the Everyday, 1834–1866*, 2022-23, no. 7

**LITERATURE**
M. Guichané and G. Weisberg, *Léon Bonvin: Drawn to the Everyday, 1834–1866*, Paris 2022, pp. 220-1, no. 7, p. 110, fig. 7, reproduced, p. 92, p. 220, under no. 6 and p. 57 (incorrectly cited as cat. 6)

‡ £ 15,000-20,000

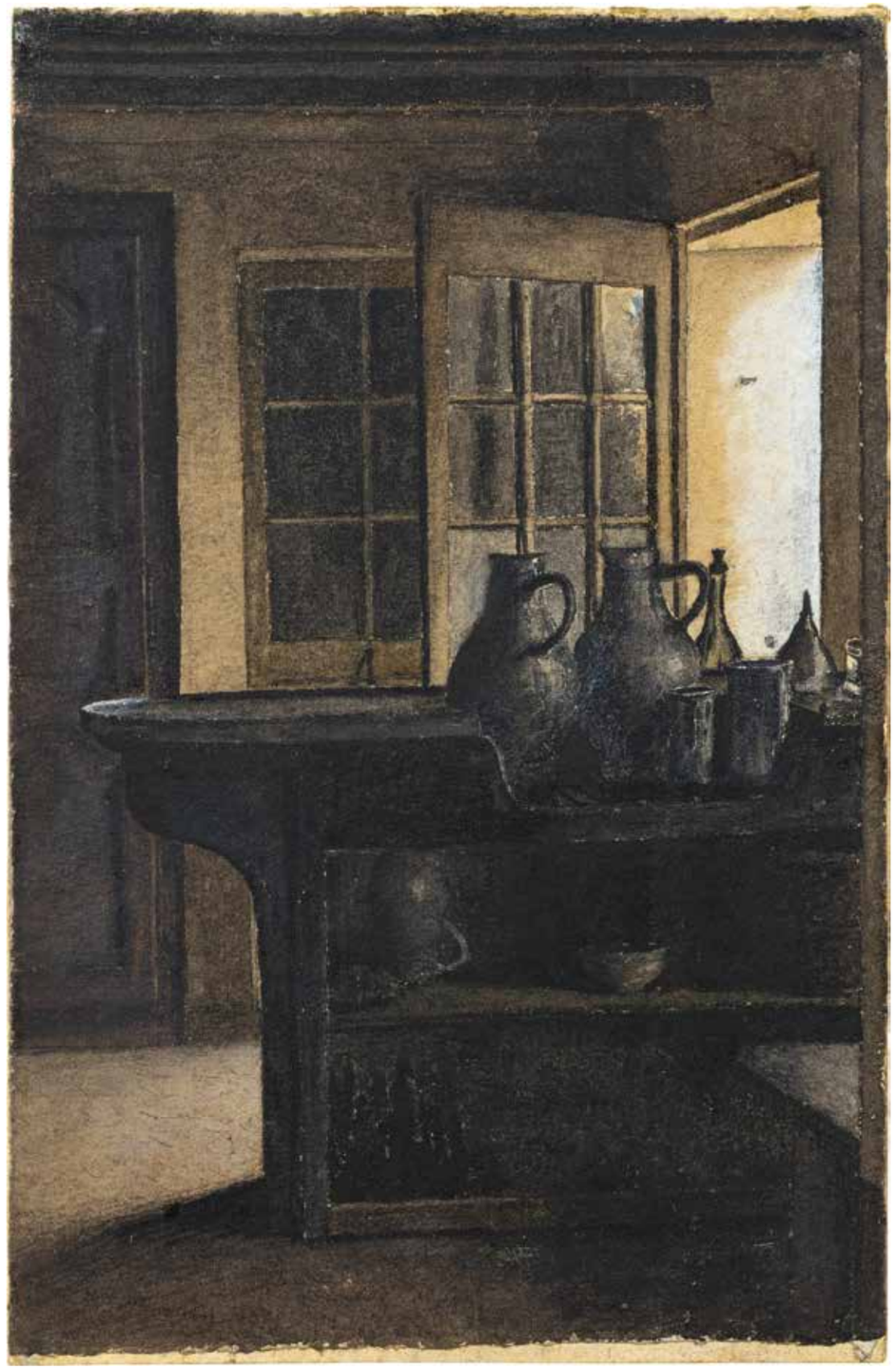
Thanks to Léon Bonvin's tragically premature death at the age of only 31, the artistic accomplishments and legacy of this highly sensitive artist have until recently been relatively overlooked. Part of this oversight can certainly be attributed to his small surviving *oeuvre*, but this modest output seems to have been paralleled by a similarly modest personality; Bonvin was clearly happier to speak through his art. Unsurprisingly, it is these works, intimate in scale but also deeply personal in subject, that provide a glimpse into the life and vision of this intriguing artist, which centered around his family's tavern at Vaugirard, an unassuming suburb of Paris.

As the Bonvin name might suggest, Léon was not the only artist in his family, with his older half-brother, François Bonvin (1817-1887), a leading figure of nineteenth-century French Realism. François played a central role in encouraging Léon's artistic inclinations but the domestic pressures of working for his father at the family tavern, prior to taking on its management following the death of *Père* Bonvin, prevented Léon from dedicating himself entirely to his art. What he was able to accomplish artistically, typically late at night after he had discharged his duties at the tavern, demonstrates what an inherently gifted draftsman Léon was and the recent exhibition dedicated to him at the Fondation Custodia, Paris (see *Exhibited*) and the simultaneous publication of a catalogue raisonné of his known work (see *Literature*) has only helped to further illuminate his reputation.

The present work, executed in a delicate combination of ink, watercolour and gouache, is recognisable as the bar in the tavern at Vaugirard, a subject that Léon depicted on several occasions, including in a jewel-like black chalk drawing in the collection of the Musée d'Orsay.[1] A watercolour by François Bonvin, in a New York private collection, provides a further record of this room, seen from the same viewpoint.[2]

1. Guichané and Weisberg, *op. cit.*, p. 220, no. 6, p. 109, fig. 6, reproduced

2. *Ibid.*, p. 91, fig. 42





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# LÉON BONVIN

Paris 1834 - 1866 Meudon

## Woman at work in the Inn at Vaugirard, 1856

Pen and brown ink and brown and grey wash with transparent opaque watercolour, gouache and gum arabic; signed and dated in brown ink, lower left: *L. Bonvin 1856*
159 by 233 mm

**PROVENANCE**
Gustave Tempelaere (1840-1904), Paris,
thence by descent to his son,
Julien Tempelaere (1876-1961), Paris,
thence by descent,
Private Collection, Paris

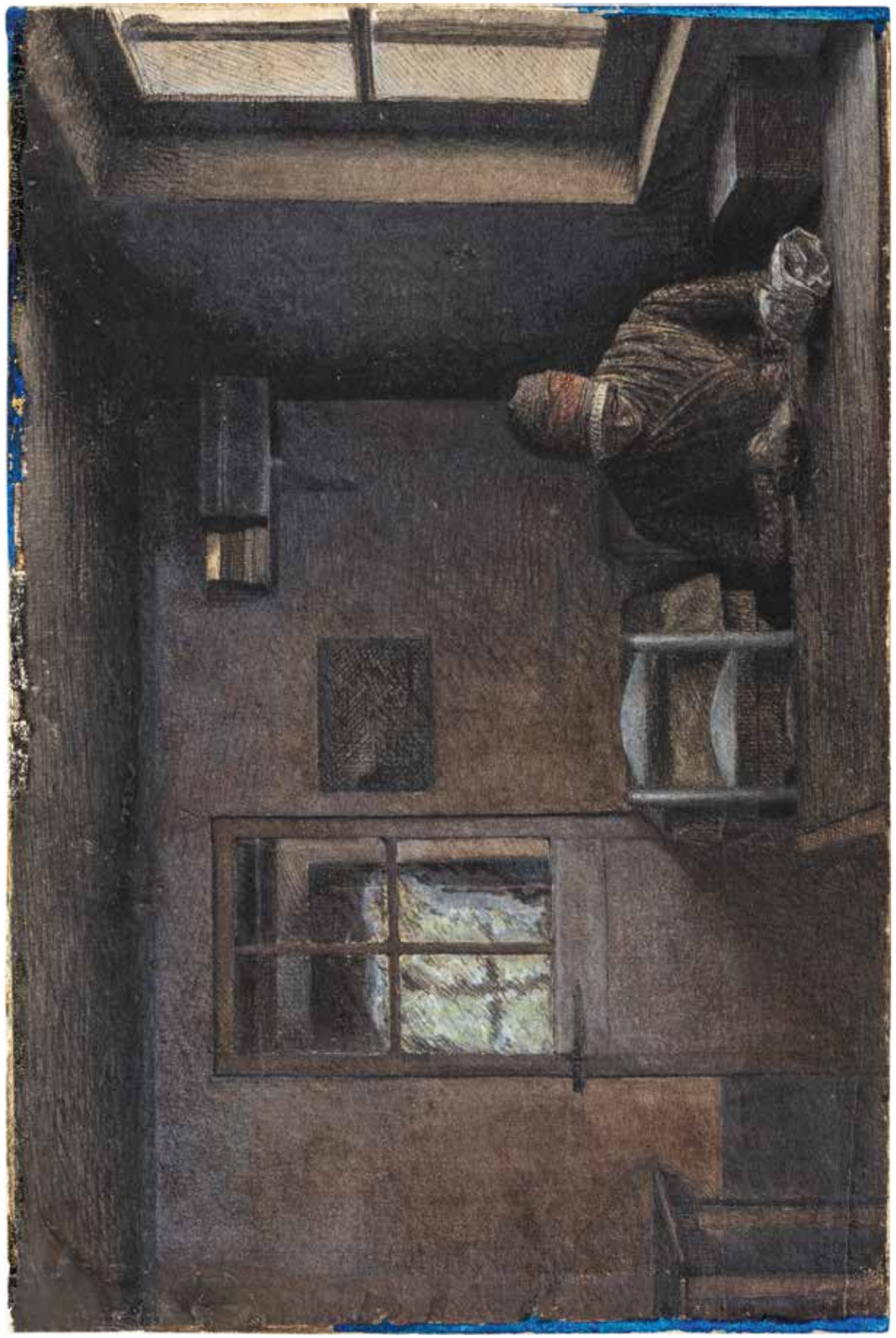
**LITERATURE**
M. Guichané and G. Weisberg, *Léon Bonvin: Drawn to the Everyday, 1834–1866*, Paris 2022, p. 223, no. 14, p. 116, fig. 14, reproduced, and p. 57

‡ £ 15,000-20,000

This serene and highly atmospheric interior scene, depicting a woman absorbed in her work in the Bonvin famiy Inn at Vaugirard, dates to 1856, a period in which the artist was, probably on the advice of his half-brother François, moving away from the exclusive use of black chalk in his drawings, instead beginning to experiment with both ink and watercolour.

The scene is compositionally highly comparable to a fine black chalk drawing of the same subject in the Fondation Custodia, Paris,[1] though the composition extends further to the left in the present work.

1. see M. Guichané and G. Weisberg, *op.cit.*, p. 228, no. 29, p. 131, fig. 29, reproduced



Actual size



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## LÉON BONVIN

Paris 1834 - 1866 Meudon

### Boy reading

Black chalk with touches of gum arabic;
signed in black chalk, lower right: *L. Bonvin*
and dated, lower left: *1857*
233 by 155 mm

**PROVENANCE**
Gustave Tempelaere (1840-1904), Paris,
thence by descent to his son,
Julien Tempelaere (1876-1961), Paris,
thence by descent,
Private Collection, Paris

**EXHIBITED**
Paris, Fondation Custodia, *Léon Bonvin: Drawn to the Everyday, 1834–1866*, 2022-2023, no. 21

**LITERATURE**
M. Guichané and G. Weisberg, *Léon Bonvin: Drawn to the Everyday, 1834–1866*, Paris 2022, p. 226, no. 21, p. 123, fig. 21, reproduced, and p. 57

‡ £ 7,000-9,000

A

B

39

## GIACOMO GUARDI

Venice 1764 - 1835

### Two Views of Venice:
### A) *Palazzo Ducale* and the *Riva degli Schiavoni*
### *B) San Giorgio Maggiore*

Both gouache;
both signed and inscribed in pen and brown ink, *verso*: *Veduta del Palazzo Ducale e riva de Schiavoni ⁄ Giacomo Guardi* (A); *Isola D. S. Giorgio Maggiore ⁄ Giacomo Guardi* (B)
A) 104 by 166 mm; B) 105 by 166 mm
(2)

‡ £ 8,000-12,000



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**40**

PROPERTY OF A LADY

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

### Dumbarton Rock, West Scotland

Watercolour
195 by 251 mm

**PROVENANCE**
Possibly Sophia Caroline Booth (1798-1875),
possibly John Pound, her son;
John Edward Taylor (1830-1905),
his executor's sale, London, Christie's, 8 July 1912,
lot 130, 'A Landscape, Trees on the right; a hill in the distance', bt Agnew's on behalf of R. Debenham,
R. Debenham;
with Agnew's, London, by 1929, as 'Landscape. Dumbarton Rock',
by whom sold to T. N. Brown, 12 November 1930,
by descent to the present owner

**EXHIBITED**
London, Agnew's, *Centenary Exhibition of Water Colour Drawings by J.M.W. Turner, R.A.*, 1951, no. 105

£ 100,000-150,000

Fig. 1. J.M.W. Turner and Thomas Lupton, *Dumbarton Rock*, etching (Turner), mezzotint (Lupton), for *Liber Studiorum*, Yale Center for British Art.

This vibrant, energic and beautifully preserved watercolour has been held in the same family collection since 1930. Turner looks towards Dumbarton Rock, a massive formation that defines the confluence of the River Leven and the Clyde estuary, which lies to the north-west of Glasgow.

The watercolour is executed with a sense of urgency, with moments of great *joie de vivre* and panache, which marry perfectly with other passages of the utmost subtlety. Of particular note are Turner's treatment of the foreground trees, which seem to explode like fireworks on the page and which contrast magnificently with the clouds, whose weightless and ever changing forms are conceived with the thinnest of all blue washes. The work seems to invite viewers to be part of Turner's creative process and the sense of his presence is brought even more clearly into focus when one notices his fingerprint, impressed into the pigment in the lower left hand corner of the sheet.

There has been speculation as to the date and purpose of this watercolour. Turner passed through Dumbarton in 1801 during this first tour of Scotland and was there again in the very early 1820s. The work may date to *circa* 1818 and therefore be connected with a now lost pen and brown ink drawing and subsequent etching that Turner published as part of his *Liber Studiorum* series in that year.[1] However, it has also been observed that the size of the present sheet, together with Turner's choice of heightened palette, are comparable with the studies Turner made within his *Scotland and London sketchbook*, a volume he used during his second visit to the west of Scotland in the early 1820s.[2]

The watercolour has a long history that possibly extends back to Mrs Sophia Caroline Booth, who was initially Turner's landlady when he stayed in Margate and later his companion in London. The work once formed part of John Edward Taylor's collection and it was included as lot 130 in his executor's sale at Christie's in 1912. Taylor was the proprietor of the Manchester Guardian newspaper and his celebrated collection comprised over one hundred works by Turner.

This watercolour emanates a magical light and electric atmosphere, focusing entirely on the natural world, Turner seems intent on exploring the inter-connecting relationship between land, water and sky, entities that were to inspire him throughout his long life and that were to secure his lofty position in the pantheon of Western artists. It is a honour to present the watercolour for sale for the first time in ninety years.

We are grateful to Ian Warrell for his help when cataloguing this lot.

1. The pen and brown ink drawing was recorded by A.J. Finberg in 1924 as being in Sir George Drummond's collection, Montreal. For the *Liber Studiorum* etching see Yale Center for British Art, New Haven, B.1977.14.8201

2. See Tate Britain, London TBCLXX, D13818, D13827 & D13828

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41

# THOMAS GAINSBOROUGH R.A.

Sudbury 1727 - 1788 London

## Wooded landscape with horseman and horse drinking at a trough

Pen and brown ink and grey wash, heightened with white, varnished
240 by 185 mm

**PROVENANCE**

Mrs Thomas Gainsborough, née Margaret Burr (1728-1797), the artist's wife,
by descent to Richard James Lane (1800-1872), the artist's great-nephew,
his sale, London, Christie's, 25 February 1831, lot 101 (one of two) bt. Tiffin;
Charles Fairfax Murray (1849-1919);
Henry Joseph Pfungst (1844-1917),
his executor's sale, London, Christie's, 15 June 1917, lot 5, bt. Donaldson,
Sir George Donaldson (1845-1925)
Henry Schniewind Junior, New York;
sale, London, Sotheby's, 1 July 2004, lot 7,
with Jill Newhouse, New York,
by whom sold to the present owner, 2004

**EXHIBITED**

London, Colnaghi's, *A Selection of Studies and Drawings by Thomas Gainsborough, R.A.,* 1906, no. 62;
Ohio, Cincinnati Art Museum, *Paintings and Drawings by Thomas Gainsborough, R.A.,* 1931, no. 70

**LITERATURE**

A.B. Chamberlain, *Thomas Gainsborough,* London 1903, p. 168, p. 79 illus.;
E.S. Siple, 'Gainsborough Drawings: The Schniewind Collection', *The Connoisseur,* June 1934, pp. 357-358, p. 358, illus.;
M. Woodall, *Gainsborough's Landscape Drawings,* London 1939, p.471;
J. Hayes, *The Drawings of Thomas Gainsborough,* London 1970, pp. 38 & 219, no. 480;
J. Hayes, *The Landscape Paintings of Thomas Gainsborough,* London 1982, p. 471, no. 124a, illus.;
S. Sloman, *Gainsborough's Landscape: Themes and Variations,* New York 2011, pp. 43 & 46, fig. 11

‡ £ 40,000-60,000

Gainsborough, born and raised in rural Suffolk, had a deep love for the countryside, its people and its ways. Despite his stratospheric success as portrait painter, it was his work as a landscape artist that gave him particular pleasure and served as a release from the pressures of portraying high society.

The present drawing sees Gainsborough returning to a favourite theme, that of animals at rest. Using a sophisticated combination of media, which he has applied with the utmost freedom and spontaneity, Gainsborough has produced an image that is full of subtly and emotion. He coveys perfectly the weariness of the horses, their gratitude at having been led to water and the clear concern that the young boy has for their welfare. This 'everyday' scene takes on an immense grandeur in the hands of one of the greatest British artists of any period.

The drawing has previously been dated to the late 1770s by John Hayes, who also suggested that it was made in preparation for a major oil painting that Gainsborough exhibited at the Royal Academy in 1780.[1] More recently, Susan Sloman has proposed a slightly earlier date, the mid 1770s, and has suggested that it forms part of Gainsborough's long exploration of the theme of animals in repose that can been traced back to at least the 1750s.[2]

We are grateful to Susan Sloman for her help when cataloguing this lot.

1. J. Hayes, *The Landscape Paintings of Thomas Gainsborough, London* 1982, p. 471, no. 124

2. *Woodland landscape with two carthorses*, 1755; see S. Sloman, *op. cit*, p. 37, fig. 12

Actual size



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## THOMAS GAINSBOROUGH, R.A.

Sudbury 1727-1788 London

### Wooded landscape with cottage on a bank

Pencil and stump on watermarked laid paper
156 by 193 mm

**PROVENANCE**
Probably the artist's executor's sale, London, Christie's, 11 May 1799, lot 82, 84 or 88;
probably, George Hibbert (1757-1837),
by descent to the Hon. Arthur Henry Holland-Hibbert, later 3rd Viscount Knutsford (1855-1935),
his sale, London, Christie's, 30 June 1913, unknown lot number;
E. Horsman Coles,
by whom given to Paul Oppé (1878-1957), 1954;
Geoffrey Cumberlege (1891-1979),
with Anthony Reed, London, by 1983,
from whom acquired by the present owner

**LITERATURE**
J. Hayes, 'Gainsborough Drawings: A Supplement to the Catalogue Raisonné', *Master Drawings*, vol. 21, no. 4, Winter 1983, pp. 367-391, no. 902

This drawing has been dated by John Hayes to the later 1750s, a period when Gainsborough was living in Suffolk and, after nearly a decade in London (1740-1749), he was enjoying immersing himself in the rural surroundings of his native county. By the 1750s he was already an established artist, having painted masterpieces such as *Portrait of Mr and Mrs Andrews* (1750)[1] and worked for important patrons such as the Duke of Bedford at Woburn Abbey. In 1759 he and his young family would move to fashionable Bath, which he would take by storm.

1. London, National Gallery, inv. NG6301

‡ £ 7,000-10,000

43

## JOSEPH MALLORD WILLIAM TURNER, RA AND THOMAS GIRTIN

London 1775 - 1851 & London 1775 - 1802

### A beached vessel in the Inner Harbour at Dover

Grey wash over pencil, on wove paper watermarked: *1794 / J Whatman*
298 by 229 mm

**PROVENANCE**
William Hookham Carpener (1792-1866);
with Agnew's, London, by 1970;
with Spink, London, by 1991,
sale, London, Christie's, 28 November 2000, lot 162;
where acquired by the father of the present owner

**EXHIBITED**
London, Spink's, 1991, no. 1

**LITERATURE**
B.W. Singer, D.J. Gardiner & J.P. Derow, 'Analysis of White and Blue Pigments from Watercolours by Raman Microscopy', *Paper Conservator*, vol. 17, no. 1, 1993, pp. 13-19;
G. Smith, *Thomas Girtin (1775-1802): An Online Catalogue…*, no. TG0810

This view of Dover dates to *circa* 1795-6 and is probably derived from a drawing by John Henderson (1764-1824), a wealthy connoisseur, collector and amateur artist who lived at 4 Adelphi Terrace, London.

During this period both Turner and Girtin regularly attended Dr Thomas Monro's 'Academy' at 8 Adelphi Terrace, and it is likely that this work was painted there. It was Joseph Farington, R.A. (1747-1821) who noted in his diaries that Turner and Girtin would often work together there, with Girtin drawing in 'the outlines', while Turner washed in the 'effects.' The dot-dash of Girtin's drawing technique, which he may have picked up from studying drawings by Canaletto that were in the possession of Henderson, is particularly clearly visible in this sheet.[1]

The first known owner of the watercolour was W.H. Carpenter, keeper of Prints at the British Museum and husband to the painter Margaret Sarah Carpenter (1793-1872). Their collection also included works by Michelangelo and Raphael.

We are grateful to Ian Warrell and Greg Smith for their help when cataloguing this lot.

1. E. Shanes, *Young Mr Turner, The first forty years*, New Haven 2016, p. 102

£ 15,000-20,000



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# JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

## The Field of Waterloo seen from Hougoumont

Watercolour over pencil, heightened with bodycolour and scratching out
191 by 260 mm

**PROVENANCE**

J. Whittacker,
by whom sold to Agnew's, London, 22 March 1864,
by whom sold to John Edward Taylor (1830-1905), 31 March 1864
with Agnew's, London, 1867,
by whom sold to Sam Mendel, Manchester (1811-1884), 1868,
sale, London, Christie's, 12 February 1872, lot 125,
with Agnew's, London,
by whom sold to T. MacLean, 30 May 1872,
sale, London, Christie's, 22 March 1873, lot 40, bt Tooth,
with Arthur Tooth, London,
by whom sold to Adrien de Murietta, Marquis de Santurce,
his sale, London, Christie's, 16 June 1883, lot 124,
Dallas O. Greig,
sale, London, Christie's, 28 April 1890, lot 56, as 'La Haye Sainte';
Sir Charles Butt (1830-1892),
sale, London, Robinson-Fisher's [?], 1 July 1892, lot 217, as 'La Haye Sainte';
T. Richardson Searles, Massachusetts,
Benjamin Allen Rowland, Massachusetts, (1910-1991),
sale, London, Christie's, 30 June 1981, lot 100;
Alan Flacks, New York,
his executor's sale, New York, Sotheby's, 9 May 2013, lot 63, where acquired by the present owner

**EXHIBITED**

Toronto, The Art Gallery of Toronto, Ottawa, National Gallery of Canada, *An Exhibition of Paintings by J. M. W. Turner*, 1951, no. 51;
Indianapolis, John Herron Art Institute, *Turner in America*, 1955, no. 21;
Paris, Grand Palais, *J.M.W. Turner*, 1983, no. 223;
Tokyo, The National Museum of Western Art & Kyoto Municipal Museum of Art, *Turner*, 1986, no. 85;
London, Tate, Toronto, Art Gallery of Ontario, Paris, Grand Palais, *Turner Whistler Monet*, 2004-5, no. 9

**LITERATURE**

W.G. Rawlinson, *The Engraved Work of J.M.W. Turner, R.A.*, London 1913, vol. II, p. 254, no. 425;
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p. 447, no. 1229;
A.G.H. Bachrach, "The Field of Waterloo and Beyond," *Turner Studies*, vol. I, no. 2, 1981, p. 8, fig. 6;
R. Griffith Jones, 'Picture Notes, The Field of Waterloo from Hougoumont,' *Turner Studies*, vol. I, 1981, p. 54, no. 2;
J. Gage, E. Joll, A. Wilton et al, *J.M.W. Turner,* exh. cat., Paris, Grand Palais, 1983, p. 227, no. 223;
D. Blayney Brown, *Turner and Byron*, exh. cat., London, Tate Gallery, 1992, p. 114, no. 75;
J. Piggott, *Turner's Vignettes*, exh. cat., London, Tate Gallery, 1993, p. 58, 93, 99, no. 70;
A. Wilton, *Turner as Draughtsman*, London 2006, p. 101, fig. 6.4;
K. Lochnan, S. Taft, I. Warrell et al, *Turner Whistler Monet*, exh. cat., Tate and traveling, 2004, p. 84, no. 9, p. 85

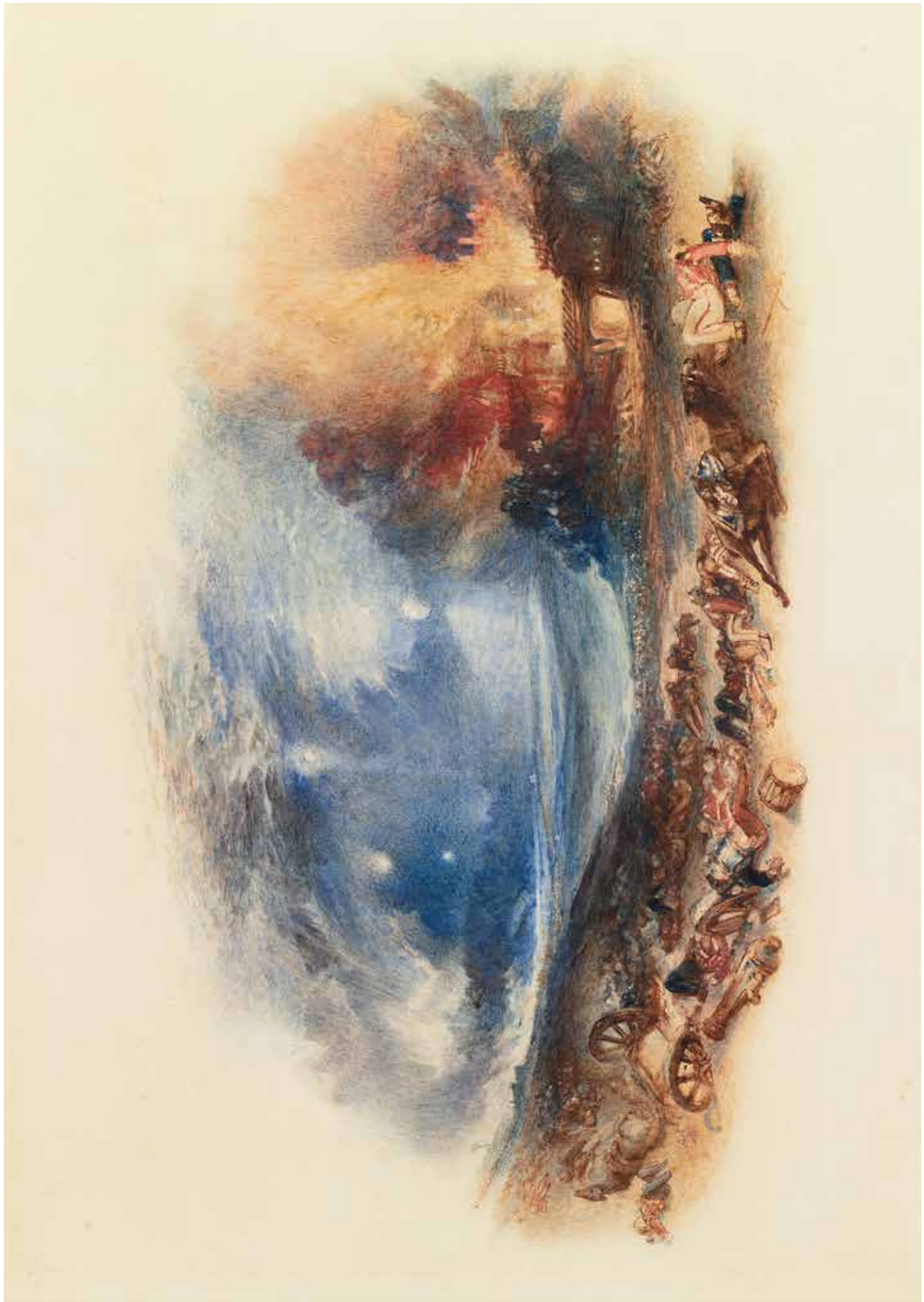
**ENGRAVED**

by Edward Finden for vol. XIV of *The Life and Works of Lord Bryon,* 1833

‡ £ 350,000-450,000

*continued*

Fig. 1 Joseph Mallord William Turner R.A., *The Field of Waterloo*, oil on canvas, 1818, Tate Britain, London



Actual size



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In the early 1830s, Turner's oil paintings were finding less support on the market and he supplemented his income through the production of engravings after his watercolours. Turner had been creating topographical and other landscape vignettes for publication through the 1820s, but after a series commissioned for the 1830 edition of *Italy*, a collection of poems by Samuel Rogers, he became more closely associated with the age's most celebrated literary figures including John Milton, Thomas Moore and George Crabbe.[1] These lavish editions, complete with his brilliant illustrations, quickly became best-sellers.

*The Field of Waterloo Seen from Hougoumont* was used as the frontispiece for John Murray's 1832-33 edition of Byron's *Life and Works*, and has been described as 'one of the most dramatic, best preserved and largest of all of Turner's vignettes.'[2] It is one of three works that Turner painted on the subject of Waterloo (the other two were for Robert Cadell's edition of *The Prose of Sir Walter Scott*), and is based on the composition for his large oil *The Field of Waterloo* (fig. 1), which had been exhibited at the Royal Academy of 1818. At the exhibition, Turner attached these words from Byron's *Childe Harold's Pilgrimage* to the large painting:

*Last noon behold them full of lusty life;*
*Last eve in Beauty's circle proudly gay;*
*The midnight brought the signal – sound of strife;*
*The morn the marshaling of arms – the day;*
*Battle's magnificently stern array!*
*The thunder clouds close o'er it, which, when rent,*
*The earth is covered thick with other clay*
*Which her own clay shall cover, heaped and pent,*
*Rider and horse – friend, foe, in one red burial, blent!*

In his oil, Turner resisted trumpeting the victorious campaign and instead presented the grim realities of battle. Contemporary critics commented that 'it is more an allegorical representation of battle's 'magnificently stern array' than any actual delineation of a particular battle... The group in the centre depicts the merciless carnage of war and ravages in domestic life by the confused and overthrown assemblage of both sexes and all ages which lie in a mingled heap'.[3]

The present watercolour reflects the oil's general composition, but Turner has amplified the dramatic effect of light from the flares, and creates a blazing other-worldly inferno beyond the gate. There are also differences in the foreground figures, the vignette being packed with the tangled mass of bodies, dead horses and broken weaponry, but without the women who search for their loved ones among the dead.

Turner visited the battlefield in 1817 and executed a series of sixteen drawings on the spot. His power of observation and skill as a topographer is evident, but his imaginative interpretation and distinct style of mark-making elevate this watercolour to an outstanding level of achievement.

We are grateful to Ian Warrell for his help when cataloguing this work.

1. K. Lochnan, S. Taft, I. Warrell et al, *op. cit.*, 2004, p. 84

2. R. Griffith Jones, *op. cit*, 1981, p. 54

3. *The Repository of Arts, Literature, Fashions, Manufactures...*, London 1818, vol. 5, p. 365

**45**

## JOHN MARTIN

Hexham, Northumberland 1789 - 1854 Isle of Man

### Figures in an arcadian landscape

Watercolour and bodycolour over pencil, heightened with gum arabic
168 by 243 mm

**PROVENANCE**
With James Mackinnon, by 2004;
by whom sold to the present owners

Containing many of the themes and motifs that would preoccupy Martin throughout his career, this beautifully preserved watercolour dates to *circa* 1810-11, about five years after the young painter had arrived in London from his native Northumberland. In 1811 he was to exhibit his first work at the Royal Academy.

We are grateful to Michael Campbell for his help when cataloguing this work.

‡ £ 12,000-18,000



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46

# DANIEL GARDNER

Kendal 1745 - 1805 London

## Portrait of Albinia Louisa, Countess of Buckinghamshire, née Bertie (1738-1816)

Pastel and bodycolour;
signed lower right: *Dan. Gardner*
836 by 535 mm

**PROVENANCE**

Edward John Howard (1837-1914), Nocton, Lincolnshire,
his sale, London, Christie's, 26 June 1914, lot 70, 577 gns,
bt Seligmann,
with Jacques Seligmann, Paris, by 1921;
sale, London, Phillips, 13 April 1987, lot 57,
where acquired by the present owner

**LITERATURE**

N. Jeffares, *Dictionary of Pastellists before 1800,* on-line edition, J.338.1085

£ 7,000-10,000

The sitter was raised at Branston, Lincolnshire, in 1757. At the age of nineteen, she married the Hon. George Hobart, the eldest son of the 1st Earl of Buckinghamshire by his second wife, who was initially employed as secretary to his half-brother, the British Ambassador to the Court of the Empress Catherine II in St Petersburg. By 1766, the couple were living at Nocton Hall in Lincolnshire, a house given to George Hobart by the infamous Sir Francis Dashwood, a founder of the Hellfire Club and one-time Chancellor of the Exchequer.

Like Dashwood, Albinia was known for her extravagance as an entertainer and gambler. She lived between Nocton Hall and Hobart House in Richmond, hosting large parties and dramatic performances at both. It was also at this time (in the late 1770s to early 1780s) that her husband took over the management of the Haymarket Opera House. Excluded as a woman from gambling clubs such as Brooks's, Albinia made her own house available as a centre for unlicensed, high stakes gambling. She would also plough her own furrow in the male world of politics, publicly canvassing for her cousin, the Tory MP Sir Cecil Wray in the 1784 General Election. It was during the same election that Georgiana, Duchess of Devonshire, would so visibly lend her support to Charles Fox's Whigs. Both women were unsparingly caricatured by Thomas Rowlandson and James Gilray, with Albinia being the subject of some fifty prints.

On the death of her heirless brother-in-law, Albinia's husband became the 3rd Earl of Buckinghamshire, and Albinia a Countess. They had eight children, the eldest son succeeding his father as the 4th Earl in 1804, twelve years before the Dowager Countess's death in 1816.

A version of this work exists in the Musée Jacquemart-André, Paris, with which the provenance for the present pastel has been erroneously associated.

We are grateful to Neil Jeffares for his help when cataloguing this work.

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47

## RICHARD COSWAY, R.A.

Oakford, Devon 1742 - 1821 London

### Portrait of a gentleman, probably Bernardo del Campo y Pérez de la Serna, Marqués del Campo (1728-1800)

Pencil heightened with watercolour, original wash-line mount;
signed and inscribed on the original mount: *R^dus Cosway. R.A. Primarius Pictor Sereniffimi Walliæ Principis fecit London. 1787.*
actual sheet: 231 by 142 mm; with original mount: 293 by 204 mm

**PROVENANCE**
Private Collection, Spain;
by whom acquired by the present owner

Richard Cosway was one of the leading artists of Georgian London, who enjoyed the friendship and patronage George, Prince of Wales. He was proud of his close association with the heir to the throne and would often signed his work: *Primarius Pictor Sereniffimi Walliæ Principis*. The present drawing is inscribed in this manner, together with the additional words: 'fecit London' and the date: 1787.

The sitter appears to be wearing the sash of the Spanish Order of Charles III. He stands at a desk, pointing at a letter, with Westminster Abbey clearly visible in the background. His identity is uncertain but it seems very likely that he is Bernardo del Campo y Pérez de la Serna, who was appointed Spanish Ambassador to the Court of St James in September 1787. It was in that year too that his King bestowed upon him the title of Marqués del Campo.

Until recently this drawing formed part of a collection in Spain and it was entirely unknown to scholars.

We are grateful to Dr Stephen Lloyd for his assistance in cataloguing this lot.

‡ £ 6,000-8,000

48

## WILLIAM CALLOW, R.W.S.

Greenwich 1812 - 1908 Great Missenden

### The Piazzetta, Venice

Watercolour and bodycolour over pencil;
signed lower left: *Wm Callow. 1850*
243 by 323 mm

**PROVENANCE**
Captain Roland Addy (1892-1963),
by descent to the present owner

**EXHIBITED**
Possibly, London, Society of Painters in Water-colour, 1850 (as *The Piazzetta, Venice*)

Callow stands with his back to the Venetian lagoon looking northwest to the Piazza San Marco. To the east is the Doge's Palace, a building Ruskin described as 'the central building of the world,' while to the west is the Libreria Sansoviniana, the state library designed by Jacopo Sansovino (1486-1570).[1] Bathed in late afternoon sunlight are the domes of San Marco's Basilica, the early Renaissance Clock Tower on the north façade of the square and - to the left - the upper section of the Campanile. Callow has populated this iconic view with a bustling crowd, reminiscent of Canaletto one hundred years before.

Venice for Callow was a very special place. He first visited the 'floating city' in the summer of 1840, then returned six years later while on honeymoon and continued to travel there regularly until 1892, when he was in his 80th year.

This watercolour once belonged to Captain Roland Addy of Brierley Hall, Barnsley. He assembled an important collection of 18th and 19th century painting which included landscapes by Richard Wilson, J.M.W. Turner and David Roberts.

1. J. Ruskin, *The Stones of Venice*, vol. I, London 1851, p. 17

‡ £ 6,000-8,000


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**49**

## SARAH BIFFIN

Quantoxhead 1784 - Liverpool 1850

### Self-portrait

Watercolour and bodycolour, heightened with gum arabic on card
175 by 135 mm

Sarah Biffin's history is a remarkable one. Born in Somerset without hands, arms or feet, she taught herself to paint holding the brush between her teeth. In *circa* 1797 a travelling showman, named Emmanuel Dukes, persuaded her parents to allow her to tour the country with him – exhibiting her talents (and disability) – for a salary of £5 a year. In 1808 she came to the attention of William, 16th Earl of Morton, who organized for her to receive lessons in London from the Royal Academician William Craig (d. 1827).

Setting up a studio on Bond Street, she soon became very fashionable, in high demand from the aristocracy and receiving the patronage of the Royal family. In later years she was awarded a civil pension by Queen Victoria and retired to marry in Liverpool.

Throughout her life Miss Biffin painted self-portraits, the earliest dating to 1812 (Wellcome Collection, London). The present portrait can be dated to the early 1840s, after her relocation to Liverpool. The watercolour has remained in the same British private collection for nearly 50 years.

£ 12,000-18,000

Actual size



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**50**

PROPERTY FROM THE BEAVERBROOK ART GALLERY, SOLD TO BENEFIT FUTURE ACQUISITIONS

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

### Warkworth Castle, Sunset

Watercolour over pencil, heightened with pen and brown-black ink
365 by 507 mm

**PROVENANCE**

William Leader (1767-1828),
John Temple Leader (1810-1903),
his sale, London, Christie's, 18 March 1843, lot 49, bt 'Rought', £22 11s 6d;
John Dillon (d. 1869);
his executor's sale, London, Christie's, 29 April 1869, lot 132, bt 'Agnew's', £105;
with Agnew's, London,
Abel Buckley (1835-1908), 1904;
Thomas W. Wright, 1905,
his sale, London, Christie's, 27 April 1923, lot 96; bt 'Leggatt', £304;
with Appleby Brothers Ltd, London,
acquired by Lord Beaverbrook in 1957, by whom gifted to the Beaverbrook Art Gallery in 1959

**EXHIBITED**

Glasgow, 1901, no. 812;
London, Agnew's, 1905, no. 36

**LITERATURE**

A. Wilton, *The Life and Work of J.M.W. Turner,* Fribourg 1979, p. 328, no. 257

‡ £ 30,000-50,000

In this large-scale watercolour Turner looks west across the river Coquet towards the mighty fortress of Warkworth, a Percy family stronghold since the fourteenth century, which is situated close to the rugged Northumberland coast, a few miles to the south of their principal seat, Alnwick Castle. It is the end of the day and while the sun is setting, shadows lengthen across the landscape, reflections shimmer in the river's limpid depths, smoke lazily raises from the chimney a riverside house and the boats are in the process of melting into inky silhouettes.

*Warkworth Castle, Sunset* dates to 1799 and is one of two finished watercolours of this subject that Turner made at around this date.[1] Both works take as their genesis his sketching tour to the north of England of 1797.

This tour has been described as 'one of the most important of his career', for he went in search castles and abbeys but fell in love with the grandeur of the natural world – perhaps *the* central theme in his life's work.[2] The catalyst for the tour had been an invitation from Edward Lascelles, elder son of the 1st Lord Harewood, to stay at the family's magnificent new seat – Harewood House – in Yorkshire. If the prospect of spending time with such an important - and rich - patron of the arts was not pleasing enough, in the early summer of 1797, Turner was likely to have been in high spirits, having received nothing but glowing reviews from the critics during that year's Royal Academy exhibition.[3]

Turner seems to have left London in late June and he was not to return until the last days of August. Following in the footsteps of his friend and rival Thomas Girtin, who had carried out a northern tour in 1796, Turner travelled as far north as Berwick-upon-Tweed, as far east as the Humber estuary, and as far west as Lancaster Sands. As would become his habit, he recorded all that interested him in leather-bound sketchbooks. In this tour's case he used the so-called *North of England sketchbook* and the *Tweed and Lakes sketchbook.* Both are now held at Tate Britain as part of the Turner Bequest, the first, containing over ninety pencil drawings and inscribed on the cover by Turner: *Derbyshire, Yorkshire, Durham, Northumberland, Tweedale Scotd* [sic], *Lincolnshire, Northamptonshire,* the second containing over eighty drawings and its cover inscribed: *Yorkshire, Tweed, Lakes of Cumberland.*

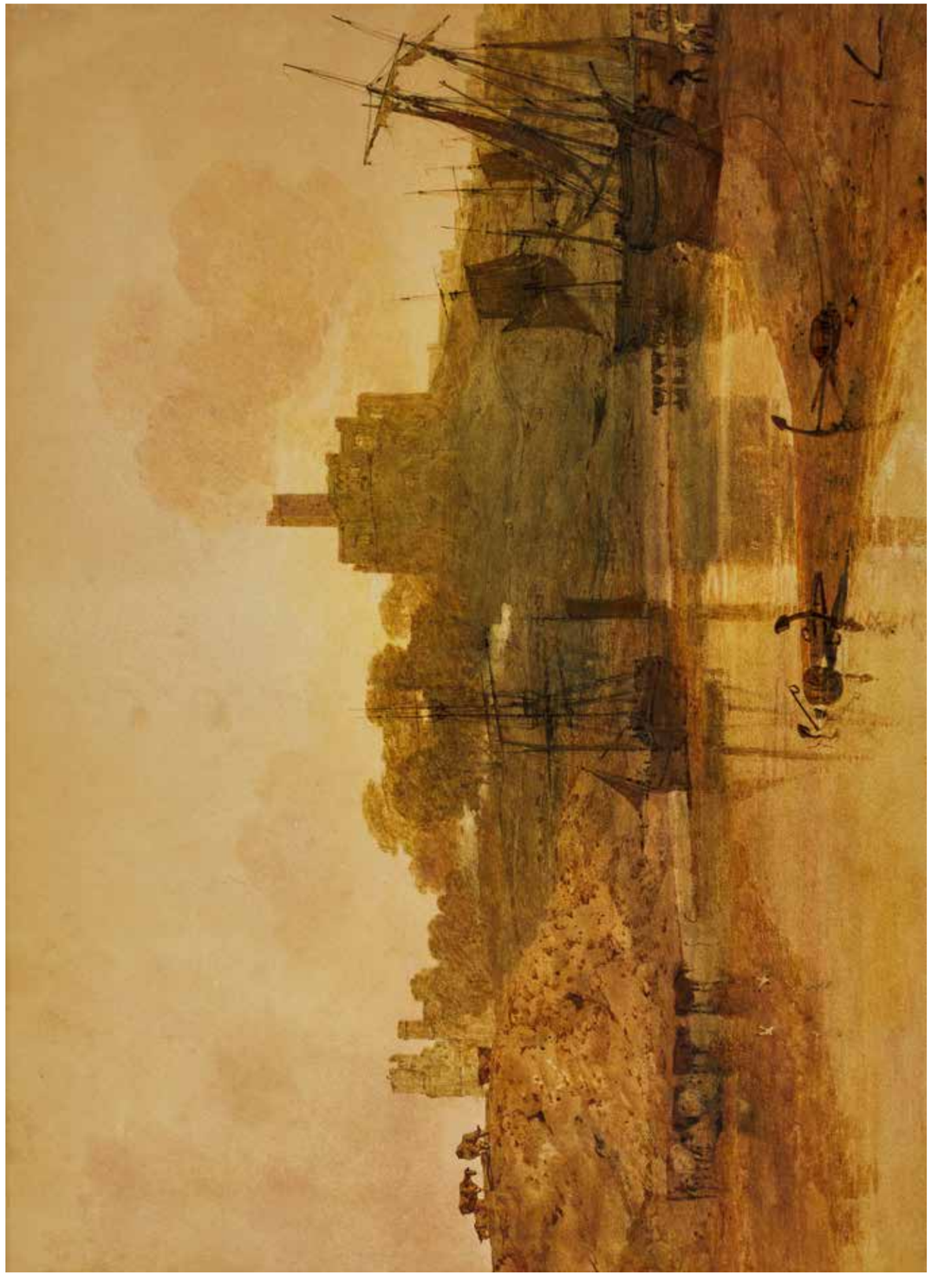
Upon Turner's return to London these sketchbooks were stored away for later use. Although Turner's year had been busy, it was not finished, for Lascelles had commissioned him to paint two large oils for the drawing room at Harewood and in September he was due to stay at Stourhead, Wiltshire with the banker and collector, Sir Richard Colt Hoare.

When Turner decided to paint the present watercolour he certainly referred back to his *North of England sketchbook,* where there are five pencil drawings of the castle.[4] It has also been suggested that he took inspiration from his watercolour sketches of shipping, which he recorded in his so-called *Cyfarthfa sketchbook* during his time on the Avon Gorge and in Wales in 1798.[5]

Although it was *Warkworth Castle, Northumberland – Thunderstorm approaching at sunset,* that Turner chose to submit to the 1799 Royal Academy exhibition, the present work has an interesting history and provenance. Its first owner was William Leader, a prosperous distiller and member of parliament, whose father had been coachmaker to the Prince of Wales, later George IV. Leader was an early supporter of the young artist and owned two of Turner's watercolours of Conway Castle and a - now lost - marine subject in oils. A later owner was John Dillon, the London haberdasher. He also owned multiple works by Turner, lending seven to the Manchester Art Treasures exhibition in 1857. Another important former owner was Thomas W. Wright who also possessed *The Lake of Lucerne, Moonlight, the Rigi in the Distance,* a work that he presented to the Whitworth Art Gallery, Manchester in 1891.[6] In 1951 the work was acquired by Canadian-British newspaper baron, William Maxwell 'Max', 1st Lord Beaverbrook and it has formed part of the Beaverbrook Art Gallery - established in 1959 - until today.

We are grateful to Ian Warrell and Greg Smith for their help when cataloguing this lot.

1. E. Shanes, *Young Mr Turner, the first forty years,* London 2016, p. 172, no. 210
2. D. Hill, *Turner in the North,* New Haven 1997, p. 1
3. For example, Turner's oil *Moonlight a study at Millbank* was said to be 'equal to the best pictures of Rembrandt', while his watercolour *Transept of Ewenny Priory, Glamorganshire* was hailed as 'one of the grandest drawings' ever seen at Somerset House.
4. *Warkworth Castle from the south-east, River Coquet in foreground* (TB XXXIV 38) is particularly close to the present composition.
5. *Cyfarthfa Sketchbook* Tate Britain, TB D01656-1661 & D01672 *256* 1478
6. The University of Manchester, acc. no. D.1887.16





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**51**

## ATTRIBUTED TO PIERRE PUGET

Marseilles 1620 - 1694

### Panoramic landscape with a fortified city under siege

Pen and black and brown ink and grey wash, over indications in black chalk, on vellum mounted on panel; bears inscription in black chalk, *verso* (twice): *Puget*
276 by 422 mm

‡ £ 4,000-6,000

Although subjects such as this are typically associated with the many depictions of the campaigns of Louis XIV by artists such as Adam Frans van der Meulen, Charles Le Brun and Israel Silvestre, the technique is very typical of Pierre Puget, so the traditional attribution, inscribed by an early hand on the reverse of the panel, should be taken very seriously.

Puget was active as a sculptor, architect, draughtsman and print designer. His drawings -- often, as here, on thin vellum -- are typically executed in precisely the combination of fine penwork in two colours of ink, worked up with grey wash, that we see in this refined and accomplished drawing. The unusual subject might suggest that the drawing derives from a painting or print by one of the above-mentioned artists, but evidence of alterations such as the removal of one of the foreground walking figures, and changes in the positioning of some horses' legs, show that it is surely an original composition. The city under siege in the background remains, however, to be identified, and perhaps this, in contrast to the works of artists such as Van der Meulen, is actually an imaginary scene.

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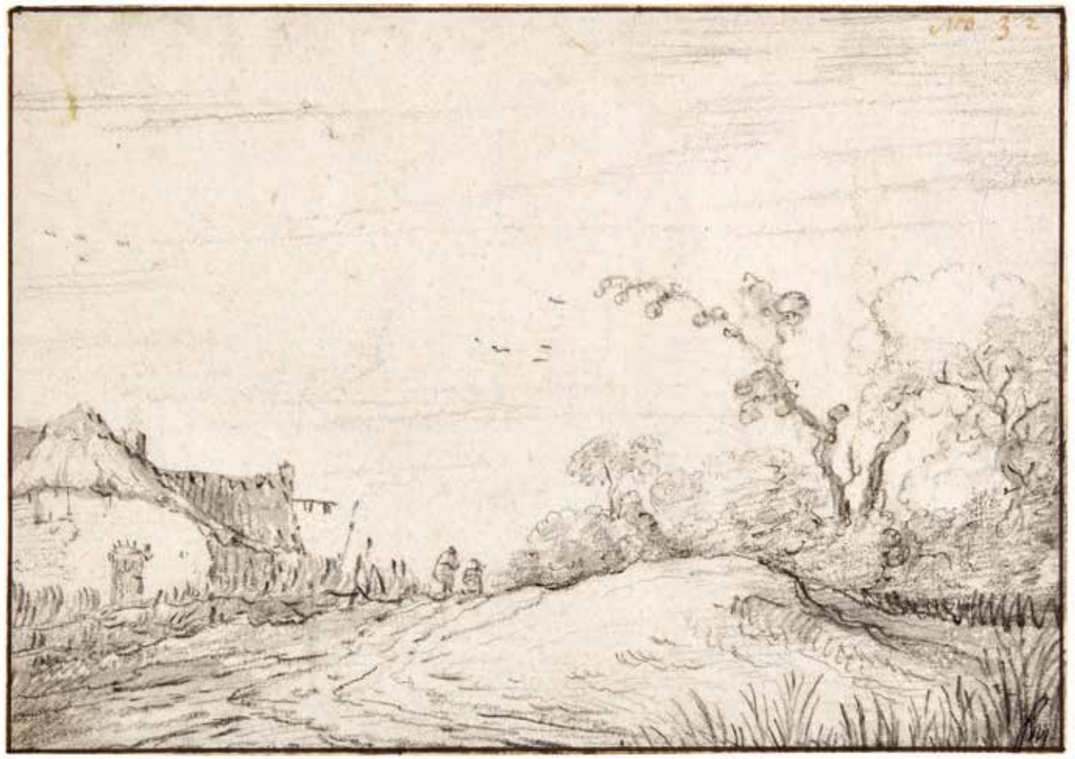

## 52

### FRANÇOIS VAN KNIBBERGEN

Dutch, active circa 1629 - after 1664

### Country Road, with buildings to the left

Black chalk and grey wash, within pen and dark brown ink framing lines;
bears numbering in pen and brown ink, upper right: *No. 32*
134 by 190 mm

**PROVENANCE**
Dr. N. Beets, his sale, Amsterdam, Frederik Muller, 9-11 April 1940, lot 155 (as Salomon Ruysdael);
Gerard Meijer (b.1946), Rotterdam (L.5805)

As the unidentified sale catalogue entry attached to the mount records, this energetic and atmospheric drawing was formerly attributed to Salomon van Ruysdael, but in fact it seems close to the one known signed drawing by the Hague landscape painter François van Knibbergen, an intriguing sheet now in Leiden.[1] The sharp, almost ink-like accents of dark chalk and swirling foreground shading are comparable in both drawings.

1. Leiden, Prentenkabinet der Rijksuniversiteit, inv. 1671; see H.-U. Beck, *Jan van Goyen,* vol IV, *Künstler um Jan van Goyen,* Doornspijk 1991, p. 223, no. 604

‡ £ 5,000-7,000



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## 53

### LEENDERT VAN DER COOGHEN

Haarlem 1632 - 1681

### Study of a standing boy with his hand in his trousers

Black and white chalk on light blue paper;
bears inscriptions in black chalk, *verso*: *Pâtre italien / Etude par Roos*, numbering: *4801,* and inscription *Ed Vander Corput* (?)
370 by 234 mm

Prior to the publication in 2005 of Baukje Coenen's extensive article on the drawings of Van der Cooghen, there was relatively little agreement on attributions to this talented Haarlem draughtsman.[1] Two similarly large figure studies in the same combination of media, both in the Boijmans Van Beuningen Museum, Rotterdam, are, in slightly different ways, very comparable with this previously unknown sheet, the attribution of which to Van der Cooghen Baukje Coenen has kindly endorsed. Interestingly, the two Rotterdam drawings are dated 1643 and 1666, suggesting that the artist's style remained relatively consistent over the years.

1. Baukje J.L. Coenen, 'The Drawings of the Haarlem Amateur Leendert van der Cooghen', Master Drawings, vol. XLIII, no. 1, 2005, pp. 5-90

2. Inv. nos. LvdC 2 and LvdC 7; Coenen, *op. cit.*, pp. 24, 37, 51, 64, nos. A20 and A63, reproduced figs. 23 and 42

‡ £ 8,000-12,000

53

## 54

### DANIEL DUMONSTIER

Paris 1574 - 1646

### Portrait of a young man wearing a ruff

Black and red and yellow-brown chalk and stumping ;
bears two labels on the backboard with attribution to François Quesnel and numbering: *171*
310 by 220 mm

**EXHIBITED**
Montreal, Montreal Museum of Fine Arts, *Five Centuries of Drawings*, 1953, no. 150

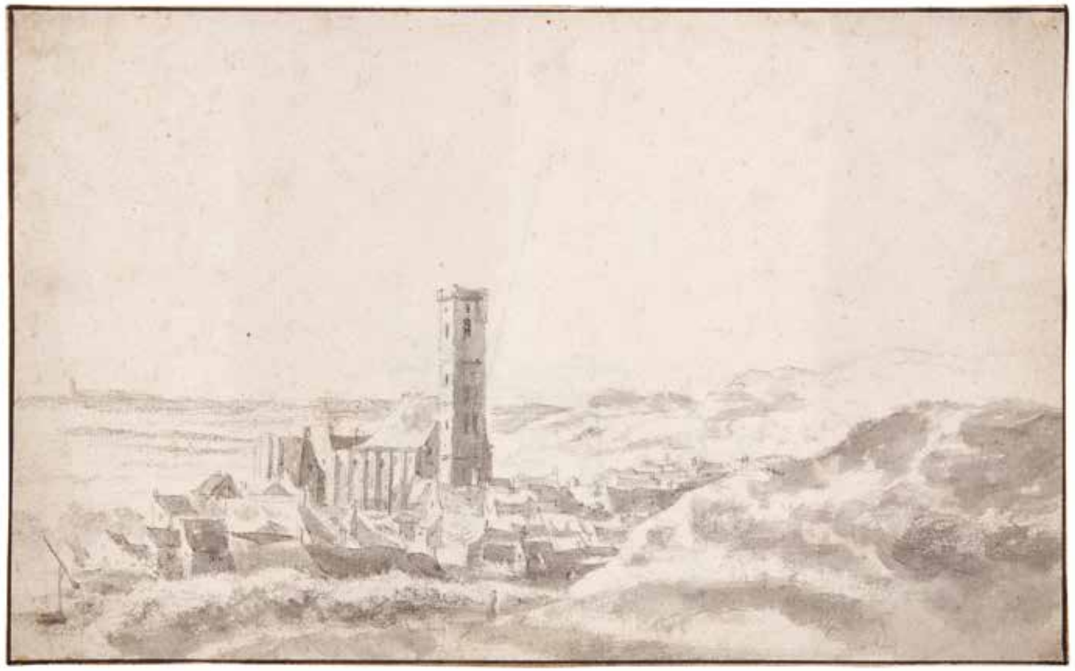
This assured and confident portrait of a young man, hand resting on hip and turned towards the viewer, is executed in a combination of chalks, the choice of medium being a specialty of the artist, who was referred to in his time as the best artist in crayons in Europe.

Daniel Dumonstier was a member of an extended family of artists, painters, draughtsman, goldsmiths and sculptors. Daniel, alongside his cousin, Pierre Dumonstier (c.1585 - 1656), were best known as portraitists working for the French Court. In 1601, Daniel Dumonstier was appointed painter to the Dauphin (later Louis XIII) and in 1603 became *Peintre et Valet de Chambre* to Henry IV.

He had a renowned collection of natural history curiosities, medals, *objets d'art*, books and manuscripts.

£ 5,000-7,000

54



## 55

# ANTHONIE BEERSTRAATEN

Amsterdam 1637 – 1664

*Recto*: A town in the dunes, probably Egmond-aan-Zee; *Verso*: Sketch of a group of figures

Black chalk and grey wash, within pen and brown ink framing lines (*recto*); black chalk (*verso*)
193 by 314 mm

**PROVENANCE**
Albert van Loock (1917-2011?), Brussels (L.3751)

‡ £ 4,000-6,000

## 56

# ATTRIBUTED TO JAN VAN NOORDT

Amsterdam circa 1620 - after 1676

Nude study of a seated woman

Black and white chalk on light brown paper; bears numbering in pencil, *verso*: *N° 3*
362 by 249 mm

This moving nude study of a young woman clearly relates to a significant number of nude studies executed by a group of Amsterdam artists in the late 1650s and 1660s, who probably met as a group to make drawings from the same model. The leading members of this group were Govert Flinck and Jacob Backer, but others, including Jacob van Loo and Backer's pupil Jan van Noordt were clearly also there.

The closest stylistic comparisons with the present drawing can in fact be found in certain nudes by Jan van Noordt, notably one in the collection of the P. & N. de Boer Foundation, showing the same model but in a somewhat different pose, which can be reasonably securely attributed to him on the basis of its connection with a painting by the artist, in the Legion of Honor Museum, San Francisco.[1] The subject of the San Francisco painting is *Susannah and the Elders,* one of no fewer than three paintings by Van Noordt of this subject; the others are in Utrecht and Leipzig.[2] The air of vulnerability and defensive pose seen both in the De Boer Collection drawing and in the present work fit well with the subject of Susannah, and it is likely that the latter was also made as part of an exploration of this theme. In terms of pose, the drawing is closest to the painting in Leipzig, in which the figure is shown as if in the process of recoiling from the advances of the Elders. A drawing in Hannover can also be associated with this version of the painting.[3]

Also worth noting is the intriguing suggestion that the model seen here was actually a woman of colour.

1. Painting and drawing both reproduced, *Rembrandt's Naked Truth, Drawing Nude Models in the Golden Age,* exh. cat., Amsterdam, Museum Het Rembrandthuis, 2016, pp. 158-9
2. Utrecht, Museum Catharijneconvent, on loan from the Instituut Collectie Nederland, inv. NK 1700; and Leipzig, Museum der Bildende Künste, inv. 1636; David A. de Witt, *Jan van Noordt,* Montreal/London/Ithaca 2007, pp. 98-102, nos. 6 and 7 respectively
3. Hannover, Niedersächsisches Landesmuseum, inv. 134 (as Jacob Backer); De Witt, *op. cit.,* p. 290, no. D2

‡ £ 8,000-10,000



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## 57

PROPERTY FROM THE COLLECTION OF THE LATE DR. J.W. NIEMEIJER

### ISAAC DE MOUCHERON

Amsterdam 1667 - 1744

### A formal garden capriccio, with two figures and a dog by a pool framed by classical pavilions

Pen and brown ink and watercolour, within pen and brown ink framing lines;
signed and dated in pen and brown ink, lower left: *Moucheron fecit / 1743*
225 by 330 mm

**PROVENANCE**
Sale, Amsterdam, Sotheby's, 11 November 1997, lot 163,
where purchased by Dr. Jan Wolter ('Wous') Niemeijer (1927-2021)

‡ £ 4,000-6,000

Dr. J.W. Niemeijer, the former owner of this drawing, was the curator for 18th-century Dutch drawings and watercolours at the Rijksprentenkabinet from 1962 and its director from 1974 until his retirement in 1990. A pioneering scholar in his field, Niemeijer's publications played a vital part in bringing the artists and works of this period, which had generally been considered little more than an inferior appendix to the story of Dutch art of the Golden Age, to the attention of an international audience.

## 58

PROPERTY FROM THE COLLECTION OF THE LATE DR. J.W. NIEMEIJER

### JACOB CATS

Altona 1741 - 1799 Amsterdam

### Winter landscape with skaters

Black chalk and grey wash, partly squared in black chalk, within pen and brown ink framing lines;
signed in pen and brown ink, *verso*: *J. Cats fecit / 1792* and bears numbering and lettering: *N° 40. z / ts*
143 by 220 mm

**PROVENANCE**
Sale Amsterdam, Mak van Waay, Collection of C.W. Matthes (Breukelen) and other properties, 4 November 1958, lot 29;
Dr. Jan Wolter ('Wous') Niemeijer (1927-2021)

‡ £ 3,000-4,000

Born in Altona, near Hamburg, at a young age Cats was brought by his parents to live in Amsterdam. In early 1759, he found employment in the wall-decoration workshop of a certain Jan Hendrik Troost van Groenendoelen, and in May 1762 he set up his own business, producing, with considerable success, the painted wall-hangings that were so popular in Amsterdam interiors of the period. Eventually, however, this fashion began to decline, and Cats then turned his hand to the production of highly finished landscape drawings and watercolours such as this, an art in which he became the leading figure in late-18th century Holland.

The popularity of Cats's finished drawings was such that he often repeated and adapted his compositions, and this one is no exception. As Gajus Scheltema has kindly informed us, some two years after he made the present drawing, Cats executed two further, more highly finished versions of the same composition, one also monochrome and one in watercolour, both approximately twice as large and this, and with somewhat different staffage.[1] Fascinatingly, the present drawing is lightly squared in black chalk in certain areas, primarily the architecture; although this is, of course, a technique used by artists through the ages when enlarging and transferring their compositions, it is not something that has previously been recorded in the case of a drawing by Cats.

The watercolour version of this composition is inscribed on the reverse *februarij,* and seems to originate from a series of depictions of the months, executed in 1794/95, several others of which are known today. Like many of his contemporaries, Cats made various sets of finished drawings and watercolours, with unifying themes such as the seasons or the months. Within these series, the winter scenes were often the most animated and appealing; not surprisingly, eight of the top ten auction prices ever achieved for drawings by Cats have been for winter scenes.

Regarding the provenance of this drawing, see also the note to the previous lot.

1. The monochrome drawing sold, Paris, Beaussant & Lefèvre, 11 October 2019, in lot 3 (with another), and now in a Dutch private collection; the watercolour formerly with Nathalie Motte Masselink, Paris, and now in a New York private collection



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PROPERTY FROM THE COLLECTION OF THE LATE DR. J.W. NIEMEIJER

## EGBERT VAN DRIELST

Groningen 1746 - 1818 Amsterdam

### Wooded landscape at Elswout, with a fisherman and his dog

Black chalk and grey wash, within pen and brown ink framing lines;
signed, dated and inscribed in pen and brown ink, *verso*: *Op de. Hofstede, Elswoud buijten Haarlem / E. van. Drielst 1795*
360 by 500 mm

The estate at Elswout was owned from 1781 until 1805 by Jacob Boreel, who had the park transformed into an English-style landscape garden, which soon became a source of inspiration for many landscapists, including van Drielst. Between 1792 and 1796, the artist made a number of drawings, watercolours and paintings of various locations on the estate, four of which were engraved by Hendrik Schwegman in 1794, and also executed wall paintings in the house itself.[1] In 1805, the estate was sold to the financier, Willem Borski.

Although van Drielst had studied in Haarlem, with Hendrik Meijer, and worked at Elswout, most of his landscape drawings depict heavily wooded locations in the province of Drenthe, in the north east of the Netherlands, to the point that he gained the soubriquet, the 'Drentse Hobbema.' This nickname was surely a reference not only to his preferred subjects but also to his abilities, as van Drielst's landscape drawings and watercolours are some of the most accomplished and atmospheric of his time.

Regarding provenance, see also note to lot 58.

1. B. Gerlagh and E. Koolhaas-Grosveld, *Egbert van Drielst 1745-1818*, Zwolle 1995, pp. 67-8, 88, 92-3, 125, figs. 54, 56, 88-9, 94-97, 117; and sale, Amsterdam, Christie's, 14 May 2003, lot 205

‡ £ 5,000-7,000

60

## ISAAC DE MOUCHERON

Amsterdam 1667 - 1744

### Pair of Neo-Classical architectural capriccios

Both pen and brown ink and watercolour, within pen and brown ink framing lines
272 by 227; 270 by 228 mm
(2)

**PROVENANCE**
James Gallier Senior (1798-1866),
by descent to Dr Kenneth McLeod Jr (1930-2020);
Private Collection, UK;
sale, London, Roseberys, 19 July 2022, lot 92

These attractive watercolours were previously owned by James Gallier (see *Provenance*), an Irish architect, formerly Gallagher, who emigrated from County Louth to New Orleans in 1834. Gallier designed a number of important buildings in Louisiana and Alabama which are today National Historic Landmarks. His works include Gallier Hall and the original St Charles Hotel.

‡ £ 5,000-7,000



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**61**

PROPERTY FROM A BRITISH PRIVATE COLLECTION

## WILLIAM HOLMAN HUNT, O.M., R.W.S., A.R.S.A.

London 1827-1910

### Annie Miller

Black chalk heightened with white chalk;
signed with monogram and dated lower left: *1853*
370 by 265 mm

**PROVENANCE**
Gifted by the artist's daughter Gladys to Charles Stanley Pollitt (1888–1965) by 1947,
thence by descent to the present owners

**LITERATURE**
J. Bronkhurst, *William Holman Hunt - A Catalogue Raisonne*, 2 volumes, Vol. II (Drawings and Watercolours), London 2006, p. 47, cat. no. D75, reproduced.

£ 30,000-50,000

Drawn shortly after William Holman Hunt painted *The Awakening Conscience* (Tate; fig. 1) with Annie Miller as the model, the present portrait must be one of the most important and poignant portrait drawings of the Pre-Raphaelite Brotherhood and certainly one of Hunt's most sensitive and beautiful works on paper. It was probably drawn as an *aide-memoir* as Hunt was shortly to embark on the famous trip he made to the Holy Land, leaving behind the woman he hoped to marry upon his return. He has therefore rendered in exquisite and delicate detail the full lips, dimpled chin, glossy and carefully-arranged hair, large eyes with their long lashes and the radiant glow of Annie's supple skin. The sensitivity of the draughtsmanship is evidence of the affection and attraction that the artist felt for his model - perhaps the first woman he fell in love with.

Annie Miller was the archetypical Pre-Raphaelite muse; beautiful, poor and on the edge of respectability and when Hunt met her she has ripe for being 'rescued' from the squalor and vice that befell many young women of her class. Born in 1835 and raised in the Chelsea slum of Cross Keys, Annie was the daughter of a cleaner and a retired soldier in the 14th Dragoons who had been wounded in the Napoleonic wars. She was working as a barmaid or a waitress in a restaurant when Hunt met her in the street. Her hair was dirty and infested with lice and Hunt and his friends found her to be lacking in education and manners. But she was beautiful and she was willing to pose for the small group of artists of the PRB who were to revolutionise British art. 'They all seem mad about Annie' wrote Ford Madox Brown in his diary - none more so than Hunt who, like Professor Higgins in Shaw's Pygmalion, felt that he could polish away her squalid upbringing and make her 'respectable'.

Hunt fell in love with Annie and she posed for one of his most important paintings, *The Awakening Conscience* - one of the most remarkable paintings of the nineteenth century, the powerful depiction of the redemption of a working-class woman who rises from her degradation to escape a life of carnal sin as a 'kept woman'. This was not quite Annie's predicament but Hunt saw her as in need of being saved from this temptation. He took steps to have Annie educated in deportment and other fine manners so that she might be acceptable to his family as a wife. As with many stories of young love, the course did not run smooth and Hunt took Annie's affection for him for granted. When he left for a painting trip to Palestine, he told her to wait for his return but

*continued*

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Fig. 1 William Holman Hunt, *The Awakening Conscience*, oil on canvas, 1852, Tate

Fig. 2 Mayer Brothers, *Annie Miller*, carte-de-visite albumen photograph, probably 1860s

Fig. 3 Dante Gabriel Rossetti, *Annie Miller*, pen and ink, 1860, private collection

Fig. 4 John Everett Millais, *Annie Miller*, oil on panel, 1854, private collection

he did not officially propose to her or tell her when he intended to return. It was two years before he saw her again and she was no longer the *ingenue* that he had left behind. He had left instructions for her not to pose for certain artists who Hunt did not trust not to lead her astray, but he found that she had posed for Rossetti on numerous occasions. Not only had Rossetti and George Price Boyce made portraits of Annie that accentuated her sensual beauty, Annie herself had grown in both confidence and independence. It is interesting to compare Hunt's portrait of Annie with those drawn by Rossetti in which she is a voluptuous 'Stunner' – to use Rossetti's terminology – unrecognisable from Hunt's loving and demure portrait. For Rossetti, Annie was another beautiful model to paint, to flirt with and to mould into his ideal image of sensual beauty. Rossetti's wife Elizabeth had become jealous of how often Annie posed for Rossetti and on one occasion she threw handfuls of portraits of her rival out of the window.

The present drawing was made around the same time that Millais painted a portrait of Annie in which she looks similarly demure (private collection; fig. 4) and she would also pose for the slightly later *The Violet's Message* (Christie's, London, 30 June 2016, lot 17). Clearly her transformation had begun when Hunt drew her and Millais painted her as she is dressed smartly and her hair is tidy and arranged. It is interesting that Millais saw Annie in a similar, modest way as Hunt - contrasting with the towering neck, Cupid's-bow lips and cascading curls of hair in the portrait by Rossetti drawn c.1860 (private collection; fig. 3) or his watercolour *Woman in Yellow* (Tate).

The portrait drawings that Hunt made in the early 1850s tended to be of people he knew well, friends and family members. Therefore they have an intimacy and intensity that is remarkable and touching. Similar examples to the present portrait of Annie include a small group of portraits of his closest friends also made in 1853, Millais (Christie's, London, 16 December 2021, lot 51), Walter Howell Deverell (Birmingham Museums and Art Gallery), Rossetti (Manchester Art Gallery) and of the artist's father (private collection). As Judith Bronkhurst has noted, Annie 'regards the artist calmly and with confidence, as if there is a special bond of affection between them.'[1] A letter from Hunt to F.G. Stephens (Bodleian Library, Oxford) suggests that Hunt made a portrait in oils of Annie at this time, but it has not come to light.

While Hunt was in Palestine, Annie had socialised with Rossetti and his circle and enjoyed the attention of men like Viscount Ranelagh, a notorious rogue. She had therefore blossomed into a headstrong young woman who had learnt that men would pay to enjoy her company, dance with her in the Cremorne pleasure gardens and buy her expensive gifts. However, although Hunt depicted her as a repentant mistress in *The Awakening Conscience* and Rossetti painted her as the femme fatale *Helen of Troy,* there is no reason to assume that her sexual morals were corrupted. But she was certainly conscious that her beauty was her means out of poverty. She was no longer the poor girl in need of rescuing and her personality had perhaps become a little more assertive than Hunt was comfortable with - in 1859 Hunt broke off his relationship with Annie, acusing her and Rossetti of some trangression that may or may not have occurred. At the suggestion of Lord Ranelagh, Annie considered suing Hunt for breach of promise but she had fallen in love with Ranelagh's cousin, Captain Thomas Thomson and she decided against confronting Hunt with legal action. On 23 July 1863 Thomson married Annie Miller at St Pancras Church but Hunt was not yet off the hook – it is thought that Hunt had to pay Annie for the return of a trunk containing compromising letters of affection which Thomson had suggested might embarrass Hunt's family if they were to fall into their hands. It was not unusual for this sort of transaction to take place after the termination of a love affair and although she is not mentioned in his autobiography, the fact that Hunt retained this drawing suggest that he did not bear a grudge against her. Hunt saw her once more on Richmond Hill where she was in a carriage with her children – he was pleased to hear that she was happily married. She died in 1925 aged 90 in the pretty seaside town of Shoreham-on-Sea - a world away from the filthy slum where she had lived when Hunt met her. It was her beauty that gave her the opportunity to raise herself out of poverty and her strong character that allowed her not to descend back into it.

Hunt's feelings for Annie were strong enough that this portrait remained in his possession until after his death when his daughter Gladys gave it, along with other drawings and sketchbooks, to the artist Charles Stanley Pollitt. Pollitt had been a friend of Hunt's in later years and had assisted in the restoration of *The Lady of Shallot* (Wadsworth Athenaeum, Hartford, Connecticut). The drawings were given as thanks for Pollitt›s help; ‹a most inadequate return for all your kindness!› (letter from Gladys to Pollitt) It is likely that Gladys did not know the depth of affection and desire that her father had felt for the sitter of this portrait drawing. The drawing has never been offered for sale before now.

[1] J. Bronkhurst, *William Holman Hunt - A Catalogue Raisonne*, 2 volumes, Vol. II (Drawings and Watercolours), London 2006, p. 47.



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## 62

THE PROPERTY OF A GENTLEMAN

# DANTE GABRIEL ROSSETTI

London 1828-1882 Birchington-on-Sea

## Study for ‘Morning Music’

Pencil;
signed with monogram lower right (possibly added at a later date)
170 by 132 mm

**PROVENANCE**

The artist’s sale, London, Christie’s, 12 May 1883, lot 108 to ‘MacKinlay’;
with Barbizon House, London;
David Gould by 1961;
with Maas Gallery, London,
where purchased by L.S. Lowry in 1963,
his estate sale, London, Christie’s, 18 December 1984, lot 46;
Denis Lanigan, Canada;
with Maas Gallery, London,
where purchased by the present owner

**EXHIBITED**

Manchester, Manchester City Art Gallery, *A Pre-Raphaelite Passion. The Private Collection of L.S. Lowry*, 1977, no. 4;
Saskatoon, University of Saskatchewan, Kenderdine Gallery, *The Victorian Avant Garde: The Pre-Raphaelite and Aesthetic Movements*, 1995, no. 51;
Toronto, University of Toronto Art Centre, *Dream of the Past - Pre-Raphaelite and Aesthetic Movement Paintings, Watercolours and Drawings from the Lanigan Collection*, 2000, no. 69

£ 15,000-20,000

Fig. 1 Dante Gabriel Rossetti, *Morning Music*, watercolour and gouache on paper, 1867, Birmingham Museum and Art Gallery

**LITERATURE**

O.G. Destree, *Les Pre-Raphaelites: Notes sur L’art decoratif et la Peinture en Angleterre*, 1894, no.4, p. 81;
H.C. Marillier, *Dante Gabriel Rossetti: An Illustrated Memorial of his Art and Life,* London 1899, p. 136 no. 151;
V. Surtees, *Dante Gabriel Rossetti*, 1971, cat. no. 170 R.I.B.;
S. Toll, ‘Collecting the Neglected’ in *Antique Collecting*, October 2011, p. 7

In 1864 Rossetti designed a watercolour depicting a woman in her bedchamber having her hair brushed by a servant-girl whilst being serenaded by a young musician playing a cithern, which he titled *Morning Music* (Fitzwilliam Museum, Cambridge). Three years later he painted the subject again, in a more luscious ‘Titianesque’ style (Birmingham City Museum and Art Gallery; fig. 1) - this watercolour is significantly different from the 1864 picture that it should be regarded as an independent work of art rather than a replica. The present drawing is a sketch for the 1867 watercolour, differing only in design by the inclusion of the third female figure and the window of bottle-glass.

This drawing is from a seminal period in Rossetti’s career when he moved away from his previous angular Medievalism to the more sensual and decorative style of his later work which was more inspired by the Cinquecento art of the Northern Italians.

Elements explored in this drawing, and the watercolour, would inspire several of Rossetti’s best-known paintings. The subject of a woman dressing her hair was re-interpreted in *Woman Combing her Hair* (Christie’s, London, 13 July 2016, lot 114) and *Lady Lilith* (oil version at the Fogg Art Museum, Harvard University and a watercolour replica sold in these rooms, 13 July 2017, lot 7) both painted in the same year as *Morning Music* and the slightly earlier *Fazio’s Mistress* painted in 1863 (Tate). The pose of the male musician in the present sketch was used again in 1872 when Rossetti designed *The Bower Meadow* (Manchester City Art Gallery) although the figure became female in the later painting.

An essentially identical sketch in the collection of Birmingham City Art Gallery and Museum belonged to Rossetti’s agent Charles Augustus Howell who may have asked Rossetti to make the copy to show to prospective buyers for the watercolour. The present drawing was retained by the artist and appeared in Rossetti’s studio sale in 1883 and after changing hands a few times, seventy years later it became part of the collection of seventeen drawings owned by the artist L.S. Lowry, whose depictions of bleak, industrial Northern British cities seem so removed from Rossetti’s idyllic, opulent world where beautiful women are serenaded by romantic lovers.

Actual size



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PROPERTY FROM A CANADIAN PRIVATE COLLECTION

## SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S

Birmingham 1833 - 1898 London

### Study for *King Cophetua and the Beggar Maid*

Pencil
340 by 190 mm

**PROVENANCE**
The artist's studio,
thence by descent to his daughter Margaret Mackail (1866-1953),
thence by descent to her daughter, Angela Margaret Thirkell (1890-1966),
thence by descent to her son, Graham Campbell McInnes (1912-1970), and by further descent until 1975;
with The Morris Gallery, Toronto,
purchased from the above by the parents of the present owner

**EXHIBITED**
Toronto, The Morris Gallery, *Burne-Jones in Toronto Collections*, 1975, no. 12

‡ £ 20,000-30,000

Fig. 1 Edward Burne-Jones, *King Cophetua and the Beggar Maid*, oli on canvas, 1884, Tate

Burne-Jones' masterpiece *King Cophetua and the Beggar Maid* (Tate; fig. 1) was described when it was first exhibited at the Grosvenor Gallery in 1884 as 'not only the finest work that Mr Burne-Jones has ever painted, but one of the finest ever painted by an Englishman.'[1] The art critic F.G. Stephens wrote in the *Athenaeum* after seeing the painting at the Grosvenor Gallery; 'The whole of this magnificent picture is glorious in the fullness of its dark rich tints of gold, azure, black, crimson, olive, brown, and grey, each colour of which comprises a thousand tints and tones exquisitely fused and subtly graded. Technically speaking, the picture is far more complete, better drawn, more solidly painted, more searchingly finished, and more impressively designed than any we have had from the painter before.'[2] The writer Henry James felt it was '... his finest thing, and very beautiful and interesting.'[3] It was shown at the *Exposition Universelle* in Paris in 1889 where it met with a rapturous response, earning Burne-Jones the accolade of the Legion d'honneur and encouraged a veritable cult for the art of Burne-Jones among people of sophisticated taste in France and further afield in Europe. Following Burne-Jones' death a decade later, a French writer described it as '... a dream – but a noble dream – and every young man who passed that way, even though resolved never to sacrifice strength to right, or riches to beauty, was glad, nevertheless, that an artist should have depicted the Apotheosis of poverty. It was the revenge of art on life.'[4]

The story of King Cophetua and the Beggar Maid has its origin in Elizabethan folk ballads. According to legend, Cophetua was an African king who had previously been unmoved by female beauty, but who falls instantly and absolutely in love when first he sees the exquisite grace of a young beggar girl. Despite her lowly position, he woos her and takes her as his wife, and together they live and reign happily. Shakespeare knew the tale and referred to it in *Love's Labour's Lost*, where the girl is called Zenelophon, and again in *Romeo and Juliet*. It is included in Percy's *Reliques of Ancient English Poetry*, a collection of ballads, sonnets and songs published in 1765, and there the maid is given the name Penelophon. Perhaps the immediate inspiration for Burne-Jones' painting of the theme was Tennyson's poem 'The Beggar Maid' of 1842, the second verse of which describes the moment when King Cophetua vows to make the maid his bride: 'So sweet a face, such angel grace, /In all that land had never been: /Cophetua sware a royal oath: "This beggar maid shall be my queen!"' Georgiana Burne-Jones, in her memoir of her husband, emphasised the importance of the subject to the painter, who although disapproving of the socialism that attracted his friend William Morris, was nonetheless utterly detached from worldly matters and indifferent to the prestige of wealth and position. In its symbolic celebration of beauty and simplicity, before which even a king abases himself, Burne-Jones was denying the materialism and social hierarchy of the age.

[1] *Times*, 1 May 1884, p. 4.

[2] *Athenaeum*, 3 May 1884, p. 573.

[3] Henry James, M.S. letter to Elizabeth Boott, 2 June 1884, quoted in *Henry James: Letters 1883-1895*, vol. 3.

[4] Robert de la Sizeranne, 'In Memoriam, Sir Edward Burne-Jones: A Tribute from France', in *Magazine of Art*, 1898, p. 515.

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## 64

PROPERTY FROM A BRITISH PRIVATE COLLECTION

### SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S

Birmingham 1833 - 1898 London

Two pages in one frame of studies, comprising a study of two figures embracing, a study for 'The Golden Stairs' (recto), a study of a pair of legs for 'The Golden Stairs' (verso)

Pencil;
one dedicated and dated: *EBJ to EL/ 18/81*
Each 255 by 140 mm
(2)

**PROVENANCE**
Given by the artist to Sir George and Lady Elizabeth Lewis,
thence by descent to the present owner

£ 8,000-12,000

The pages of studies in this sale were originally bound in a sketchbook (sold Christie's, London, 14 December 2016, lot 17 along with fifteen other pages split between lots 17-24) given by Burne-Jones to his friends Sir George and Lady Lewis and have never been exhibited or offered for sale. One of the pages in this lot formed the first page of the sketchbook and is dedicated to Elizabeth Lewis and dated 1881, presumably the date when the artist gave the gift. George Lewis was the most famous solicitor of his day – he made his name by representing the relatives of the poisoned Charles Bravo in the so-called Balham Mystery of 1876. Over a career of thirty years he was involved in nearly every *cause célèbre* that came to court in London – he extricated the Prince of Wales from the embarrassing Tranby Croft Baccarat Affair and various other scandals involving gambling and mistresses – his assistance led to him being granted a knighthood. In 1866 he married his second wife, the beautiful Elizabeth Eberstadt, a passionate devotee of the arts. Their home from 1876, 88 Portland Place was a magnet for artists and musicians and none were more welcome than Burne-Jones who became a great friend of them both and their children. Burne-Jones may have been in love with Elizabeth, like so many other younger women in his circle whose affection and attention he craved in later years; after his death she destroyed many of his letters, feeling they were too intimate to be allowed to survive for others to read. The charming illustrated letters that Burne-Jones sent to Lewis' daughter Katie were published and show a wonderful paternal and humorous side of the artist.



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PROPERTY FROM A BRITISH PRIVATE COLLECTION

### SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S

Birmingham 1833 - 1898 London

Nude study for a figure in 'The Golden Stairs'

Pencil
255 by 140 mm

**PROVENANCE**
Given by the artist to Sir George and Lady Elizabeth Lewis,
thence by descent to the present owner

£ 8,000-12,000

This is a study for the figure at the bottom of the stairs, holding cymbals. In the finished painting this figure has the features of Frances Graham, the daughter of Burne-Jones' patron William Graham. However, for propriety, all of the figure studies for the painting were made from professional models. Another nude study for this figure was given by the artist to Helen Mary Gaskell (Ashmolean Museum, Oxford) – it was an experiment in silverpoint and probably a copy of the present drawing. That drawing is inscribed 'ANTONIA' identifying the model as Antonia Caiva. There was a community of professional artist's models living in Kensington, many of whom - including Antonia - came from Basilicata in southern Italy, tempted to London by the prospect of becoming models if they were willing to endure the long hours of posing naked. Antonia had a beautiful, statuesque physique and was the model for Burne-Jones' brother-in-law Edward Poynter when he painted one of the greatest of all Victorian nudes, *Andromeda* of 1869 (sold in these rooms, 17 May 2011, lot 17 and now in the collection of Snr. Juan Antonio Perez Simon). She was also the model for Leighton's nude *Antique Juggling Girl* (private collection). According to Burne-Jones' studio assistant Thomas Matthews Rooke she was 'the finest of his nude models.' Burne-Jones himself described her as being 'like Eve and Semiramis, but if she had a mind at all, which I always doubted, it had no ideas. She had splendour and solemnity: her glory lasted nearly ten years.' She sat silently which may account for Burne-Jones' unkind words – it may simply have been that she did not speak English very well. According to the artist Thomas Armstrong, she posed to pay her husband's gambling debts. When she fell on hard times she wrote to Burne-Jones from hospital 'Sir, I was always obedient to you. I am poor and ill.'[1] She then vanishes and it is not known what became of her.

[1] Thomas Matthews Rooke, quoted in Penelope Fitzgerald, *Edward Burne-Jones – A Biography,* 1975, pp. 82-83.

Fig. 1Sir Edward Coley Burne-Jones, *The Golden Stairs*, oil on canvas, 1880, Tate Britain, London

## 66

PROPERTY FROM A BRITISH PRIVATE COLLECTION

## SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S

Birmingham 1833 - 1898 London

### Three pages of studies for 'The Golden Stairs' in one frame

Pencil
Each 255 by 140 mm
(3)

**PROVENANCE**
Given by the artist to Sir George and Lady Elizabeth Lewis, thence by descent to the present owner

£ 25,000-35,000

*The Golden Stairs* (fig. 1) is 'beyond all question the painter's masterpiece'[1] but was a picture that caused Burne-Jones great hardship. Shortly before the opening of the Grosvenor Gallery exhibition of 1880 when Burne-Jones first showed the picture to the world, his wife wrote; 'The picture is finished, and so is the painter almost.'[2] The painting had been first designed in 1872 - inspired by Burne-Jones' visit to Italy – but it took over a decade of painstaking work to perfect through careful study of every detail. A symphony of whites, it is ethereal and beautiful – virtually subject-less though apparently inspired by a line from Dante; '*Non vi si monta per iscala de oro*' (no one may ascend the golden stair). The painting was bought by the Liberal politician and aesthete Cyril Flower (later Lord Battersea) for Surrey House, his palatial London residence at the corner of Oxford Street and Edgware Road – it is now one of the Pre-Raphaelite treasures of the collection at Tate Britain.

Although the figure drawings were all drawn from professional models, Burne-Jones took trouble in finding different sitters for the heads of each of the musicians. These were chosen from his well-connected circle of fashionable young women; the daughters of patrons, friends and fellow artists. The three drawings in this lot were made in preparation for the figure stooping half-way down the stairs and for two figures at the bottom of the stairs. The first of these figures was modelled by Leighton's favourite model Ada Alice Pullan, a celebrated actress who performed under the stage-name Dorothy Dene. The central drawing in the frame, relates to the figure entering the doorway, modelled on Mary Stuart Wortley (later Lady Lovelace) whose cousin, Lord Wharncliffe bought another of Burne-Jones' masterpieces *King Cophetua and the Beggar Maid* (Tate). The third drawing is for the girl holding cymbals on the last step of the staircase, modelled on Frances Graham the daughter of Burne-Jones' patron William Graham.

These three pages of studies (and others) were photographed by Frederick Hollyer and appear in the album of 72 photographs exhibited by Peter Nahum in 1989, *Burne-Jones the Pre-Raphaelites and their Century*, no. 86.

[1] *Athenaeum*, 3 April 1880, p. 448.

[2] G.B.J., *Memorials of Edward Burne-Jones*, 1904, p. 103.



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PROPERTY FROM A BRITISH PRIVATE COLLECTION

### SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.

1833 - 1898

Two sheets of studies of sleeves for 'The Golden Stairs' in one frame; two sheets of studies of an infant's head for putti in 'Terra Omniparens', one sheet has a study for 'The Golden Stairs' verso

Pencil
Each 255 by 140 mm
(2)

**PROVENANCE**
Given by the artist to Sir George and Lady Elizabeth Lewis, thence by descent to the present owner

The two pages and studies for *The Golden Stairs* relate to both of the sleeves of the girl playing a violin, half-way down the stairs (with the features of May Morris) and to the figure holding a cymbal, seventh from left whose face is obscured in the painting by the head of another musician. The beautiful folds of fabric are testament to Burne-Jones' careful attention to detail in the preparation of his paintings. The study on the reverse of one of the sheets depicting studies of a baby's head, is a study for the figure at the top of the stairs in *The Golden Stairs*, modelled by Margaret Burne-Jones.

The two pages of studies of a baby were made in preparation for *Terra Omniparens* the painted inside-lid of a piano decorated for Burne-Jones' friend and patron William Graham. The lid depicts Mother Earth amid a grape-vine among which a throng of infants and baby-fauns are clambering.

£ 8,000-12,000



Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

## 68

PROPERTY FROM A BRITISH PRIVATE COLLECTION

### SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S

Birmingham 1833 - 1898 London

Two pages of studies for 'The Golden Stairs' in one frame, (two studies of a baby on the verso of one of the sheets)

Pencil
Each 255 by 140 mm
(2)

**PROVENANCE**
Given by the artist to Sir George and Lady Elizabeth Lewis, thence by descent to the present owner

These drawings relate to the figure at the top of the stairs on the extreme left, holding a zither and to the fifth figure from the top, looking backwards. They are both essentially studies of drapery, but the second drawing depicts the most individual likeness of the whole group. The model for this drawing was probably Miss Edith Gellibrand, a comic actress and mezzo soprano who performed with the stage-name Edith Chester. She was born in Arkhangel in Russia in 1864 the daughter of a diplomat who was the former Advocate General of Madras. It is likely that she posed for the painting in the late 1870s or even 1880 when Burne-Jones wrote to George Howard seeking 'a nice innocent damsel or two' to fill up 'the staircase picture'[1]

[1] Thomas Matthews Rooke, quoted in Penelope Fitzgerald, *Edward Burne-Jones – A Biography,* 1975, p. 183.

£ 20,000-30,000

## 69

PROPERTY FROM A BRITISH PRIVATE COLLECTION

### SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S

Birmingham 1833 - 1898 London

Four sheets of studies for 'The Golden Stairs' in two frames (three studies of drapery verso)

Pencil
Each 255 by 140 mm
(4)

**PROVENANCE**
Given by the artist to Sir George and Lady Elizabeth Lewis, thence by descent to the present owner

Two of these studies (both on the left of each frame) relate to the figure at the top of the stairs, holding a flageolet and bearing the features of Burne-Jones' beloved daughter Margaret. The other two studies were made for the figure of the girl seen in the doorway and for the drapery of girl at the bottom of the stairs holding a long silver horn-pipe. In the finished painting, the latter figure was painted from Mary Gladstone, daughter of the leader of the Liberal party and future Prime Minister.

£ 15,000-20,000



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## 70

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

### SIMEON SOLOMON

London 1840 - 1905

Allegory

Blue crayon;
signed with monogram and dated lower right: *1894*
335 by 265 mm

**PROVENANCE**
Sale, New York, Christie's East, 1 October 1996, lot 50

‡ £ 4,000-6,000

In contrast to the traditional genre scenes painted by his older siblings Abraham and Rebecca, Simeon Solomon developed a more visionary approach to art. He studied at the Royal Academy Schools from 1855 and exhibited his first picture at the Academy, *The Mother of Moses*, in 1860. His unique style was partly developed from the paintings of his friends Dante Gabriel Rossetti and Albert Moore and the poetry of Algernon Swinburne with all of whom he was closely associated in the 1860s. During this early period in his life, he was hailed as a genius and much praised for his bold illustrations of biblical scenes, some of which were made for Dalziel's famous bible, and for his drawings of Jewish life and ritual. In 1871 everything changed when he was arrested for 'homosexual conduct' and his reputation was entirely ruined. He withdrew from his former life and descended into the squalor of the St Giles Workhouse in Holborn, making money by selling matches on the street. With his meagre earnings he bought artist's materials and continued to draw (usually in coloured chalk) and his work developed a haunting Symbolist intensity. With a few loyal patrons and sympathetic friends, Solomon survived for over thirty years living this precarious life and producing some of the most remarkable drawings of the period. Throughout the 1880s and 1890s his pictures were popular among the undergraduate students of Oxford and the champion of the Aesthetes Oscar Wilde wrote to Lord Alfred Douglas from Reading Gaol about his regret at the loss of his cherished drawings by Solomon. Following his death in 1905, accelerated by chronic alcoholism, his work was exhibited at the Baillie Gallery in London and at the Winter exhibition at the Royal Academy. In modern times his work has been re-assesed and he has been reinstated as one of the most important members of the Aesthetic movement and in a wider European context, an active exponent of Symbolism. This powerful androgynous, allegorical drawing is typical of Solomon's later drawings, anguished but beautiful, intense but sensitive.

71

## SIR LAWRENCE ALMA-TADEMA, O.M., R.A.

Dronrijp 1836 - 1912 Wiesbaden

### Antium Seen From Outside The City Walls

signed lower left: *L. Alma-Tadema*
watercolour over pencil
385 by 515 mm

**PROVENANCE**

Acquired from the artist by Sir Henry Irving (1838–1905);
His posthumous sale, London, Christie's, 16 December 1905, lot 23 to Gooden & Fox, London,
Anonymous sale, New York, Christie's, 15 February 1985, lot 363,
Anonymous sale, Tokyo, Mainichi Auction, 7 December 2019, lot 921.

**EXHIBITED**

London, Scenic Artists Association, 1905
London, Royal Academy, *Works by Sir Lawrence Alma-Tadema, R.A., O.M.*, Winter, 1913, no. 133.

**LITERATURE**

R.P. Spiers, 'The Architecture of "Coriolanus" at the Lyceum Theatre', *Architectural Review*, X, 1901, pp. 20–21, reproduced p. 21
R.P. Spiers, 'Archaeological Research in the Paintings of Sir Lawrence Alma-Tadema', *Architectural Review*, XXXIII, 1913, p. 48, reproduced plate. XIII
R. Barrow, *Lawrence Alma-Tadema*, London 2001, reproduced in colour, p. 166.

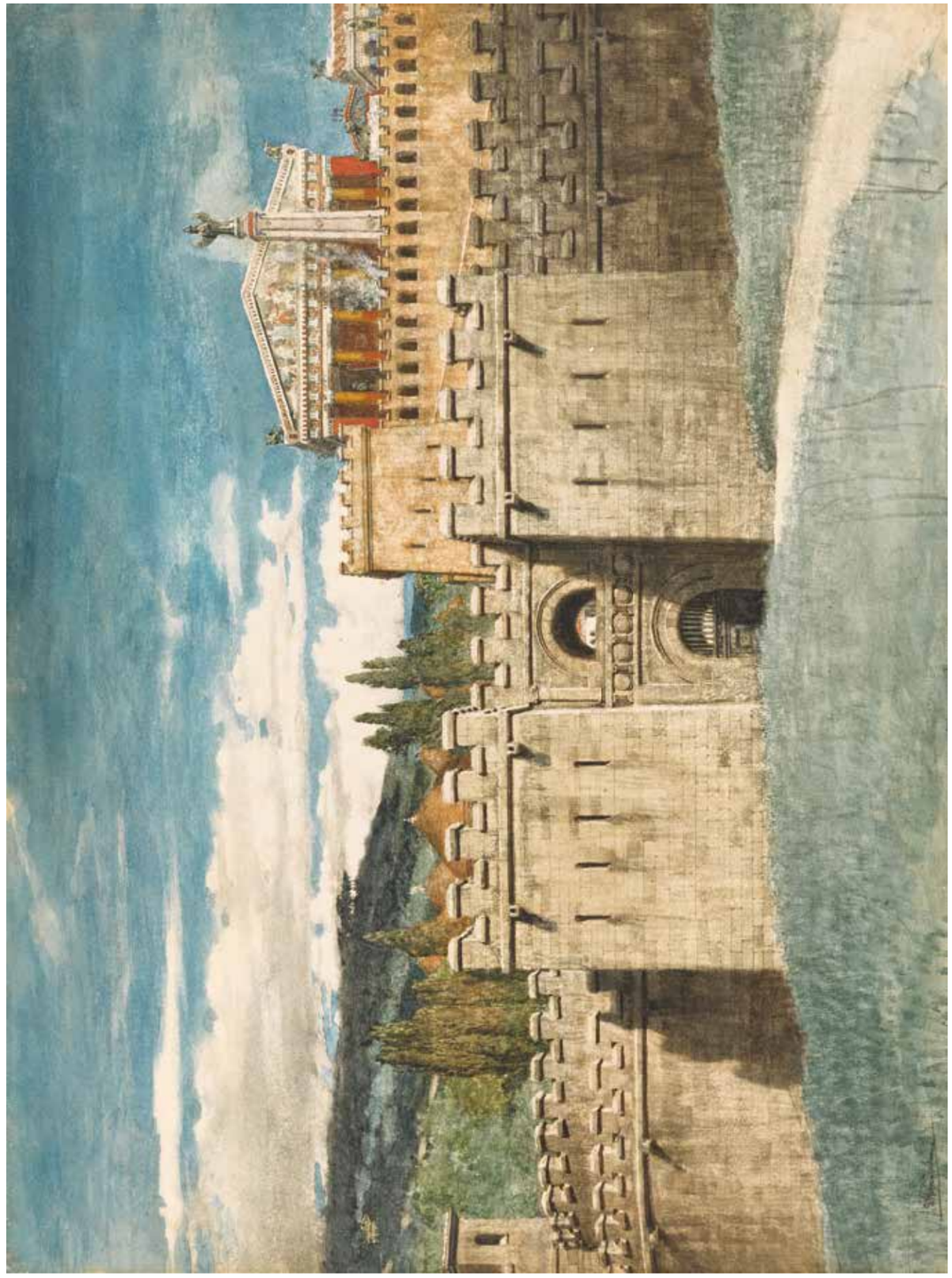
‡ £ 15,000-20,000

*Antium Seen from Outside the City Walls* was painted by Tadema as part of a collaboration with the great actor/manager Henry Irving to stage Shakespeare's *Coriolanus*. As Bram Stoker (manager of the Lyceum theatre and author of *Dracula*) wrote; 'the idea was new of getting specialists in various periods to apply their personal skill as well as their archaeological knowledge to stage effect... Irving wanted things to be correct, well, knowing that... that which is accurate is most likely to convince.'[1] Tadema had completed a 'magnificent series of studies for the play by July 1880 but it was twenty-one years before the play was staged at the Lyceum – this was due to Irving wanting to make the most of the youth of his leading actress Ellen Terry and therefore prioritised plays like Romeo and Juliet, Twelfth Night and Much ado About Nothing before returning the Roman tragedies. The play finally opened on 15 April 1901 with Irving himself playing the titular figure, a longside Ellen Terry as Volumnia.

The present watercolour was the last of the eight sets that Tadema made which could be fitted into a specially made scale model of the stage and proscenium arch at the Lyceum. Other examples are in the collections of the Victoria & Albert Museum and Manchester City Art Galleries. *Antium Seen from Outside the City Walls* was not used in the final play but elements were incorporated into other scenes. It was described in 1913; 'Antium seen from outside the city walls. In the entrance gateway we recognise the Etruscan gateway of Perugia flanked by two enormous towers. The battlements and the walls are based on those which have been found in the older part of Pompeii, there being an outer wall about 30ft. high and an inner wall beyond some 16ft. higher. Above the town walls is another wall enclosing the citadel, the semi-circular openings in which are similar to those which existed in the walls of Servius Tullius at Rome. In the distance is the principal temple, of the Tuscan order, with six columns in-antis based on the tomb of Norchia. In front of the temple is the great altar, of which we see only the smoke rising from the sacrifice, and in front of that lofty pedestal bearing the double-winged Phoenician goddess Astarte.'[2]

[1] *Personal Reminiscences of Henry Irving*, 1906, volume II, pp. 65–66.

[2] R. P. Spiers, 'Archaeological Research in the Paintings of Sir Lawrence Alma-Tadema', *Architectural Review*, XXXIII, 1913, p. 48.





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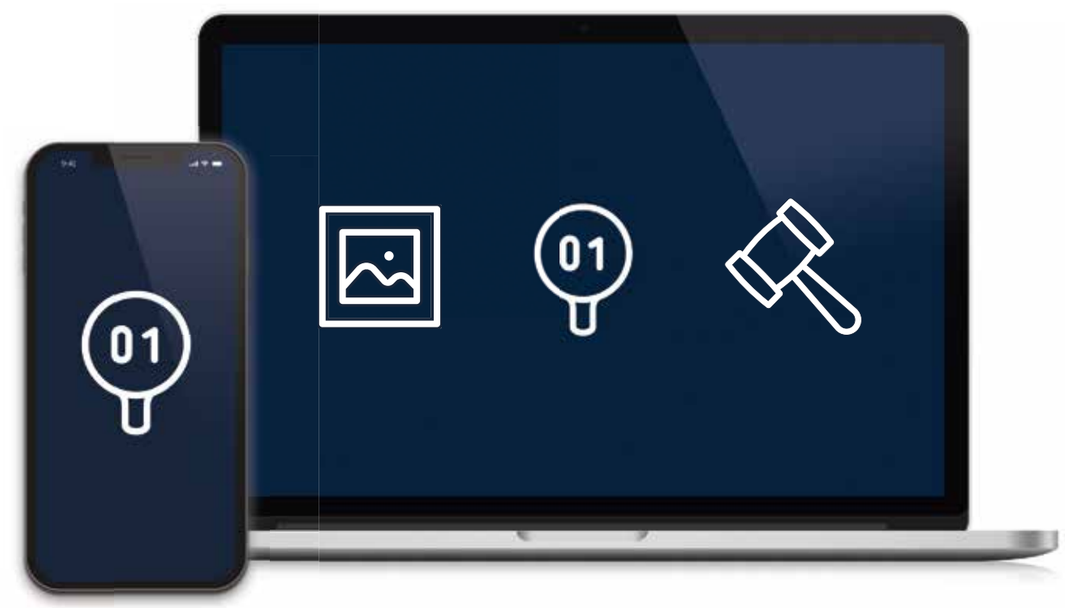


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**(xi)** your purchase will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, or anti-bribery or anti-corruption laws; and

**(xii)** you have full legal authority without any further action or other party's consent to enter into and perform under these Conditions of Business for Buyers and to give these representations and warranties; if you are an entity, the individual bidding on your behalf is authorized to do so and the entity is duly incorporated or formed, validly existing and in good standing in the jurisdiction where it is incorporated or formed.

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**(e)** We also accept written bids and telephone bids, by arrangement with the Bids Department. A written bid, also known as an absentee bid, is where a Bidder submits a maximum bid ahead of a live auction, which will be executed on the Bidder's behalf by the auctioneer at the lowest bid increment possible, as may be determined at the auctioneer's discretion, and never for more than the maximum amount the Bidder indicates. Written bids and telephone bids are offered as a courtesy for no additional charge, at the Bidder's risk and subject to our other commitments at the time of the auction. We will seek to carry out absentee written bids, endeavouring to ensure that the first received of identical written bids has priority. We will not accept liability for failure to place written or telephone bids.

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**(h)** We reserve the right to refuse or revoke permission to bid before or during a sale for any reason. For live auctions with bidding in person, we may refuse admission to the auction. For timed auctions, we also reserve the right to deactivate your account at any time prior to, during, or after an auction.



**(i)** For timed auctions and live auctions with Advance Bidding, you may cancel a bid after you place it only if (i) the description of or the condition report for the Lot has been materially revised after the bid was placed; or (ii) a notice regarding the Lot has been posted on our website after the bid was placed. Other than in the foregoing limited circumstances, you agree that any bid you place, regardless of the means by which you have done so, is final and you will not be permitted to amend or retract it. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full Purchase Price and any applicable Buyer's Expenses. We are not responsible for any errors that you make or that are made through your Sotheby's account in placing a bid on a Lot.

**7. CONDUCT OF AN AUCTION**

**(a)** An auction is by its nature fast-moving and bidding may progress very quickly. In a live auction, the auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate (including by reference to any advance bids made). The auctioneer has discretion to vary bid increments in the auction room and on the telephone but Bidders using Online Platforms may not be able to place a bid that is less than a whole bidding increment above the previous bid.

**(b)** In a timed auction, bidding opens at an amount that is at or below the low estimate for the Lot and escalates in bid increments that we determine. We may vary the amount of the bid increments during a timed auction. Lots will be closed sequentially, either by the online system or, in some cases, by a live auctioneer. If closed by the online system, Lots will close sequentially in 30 second or one-minute intervals (as indicated on the sale page) unless a bid is placed within one minute of a Lot's scheduled closing time, in which case we will extend the sale of that Lot by two minutes from the time of the last bid and such extensions may be repeated for a maximum period of two hours. The extension of any Lot's closing time does not affect any other Lot's closing time; therefore, it is possible that Lots will close out of numerical Lot order.

**(c)** With respect to Parcels, at the auctioneer's discretion, the successful Bidder of the first Lot in a Parcel will have the option, but not the obligation, to purchase in consecutive order one or more of the remaining Lots in the Parcel, each at the same successful bid price as the first Lot. If any Lots in the Parcel are not purchased, the auctioneer will open the bidding on the next unsold Lot in the Parcel, and the successful Bidder of that Lot will have the option, but not the obligation, to purchase in consecutive order one or more, if any, of the remaining Lots in the Parcel, each at the newly-established successful bid price.

**(d)** The auctioneer (or, in a timed auction, the online system) may open bidding on any Lot by placing a bid on behalf of the Seller below the Reserve. The auctioneer may further bid on behalf of the Seller, up to but not at the Reserve, by placing successive or consecutive bids for a Lot, or by placing bids in response to other Bidders; in a timed auction, such bids will be counted toward the total bid count displayed on the Online Platform.

**(e)** The auctioneer (or, in a timed auction, the online system) may refuse or reject any bid, including bids that have previously been accepted, withdraw any Lot, or reopen or continue the bidding (including after the fall of the hammer or, in a timed auction, the close of a Lot). If the Reserve for a Lot is not met, the auctioneer may withdraw the Lot from sale, and the auctioneer or online system will announce that the withdrawn Lot has been "passed", "withdrawn", "returned to owner," "unsold," "bought-in" or the equivalent.

**(f)** In the case of error or dispute with respect to bidding, either during or after the auction, we in our sole discretion may refuse any bid, withdraw a Lot, determine who the Buyer is, continue or re-open the bidding, cancel the sale of a Lot, or re-offer and re-sell a Lot (including after the fall of the hammer or, in a timed auction, the close of a Lot), and take such other action as we reasonably deem appropriate. In the case of any dispute, our sale record will be absolute and final. In the event of any discrepancy between any online records or messages provided to you and our sale record, our sale record will prevail. Where we decide to cancel the sale of a Lot or to re-offer and sell a Lot following an error or dispute with respect to bidding, we will notify the Buyer of such decision as soon as reasonably practicable.

**(g)** Subject to Condition 7(e), the Buyer will be: in a live auction, the highest Bidder accepted for a Lot at the fall of the hammer; in a timed auction, the highest Bidder accepted for a Lot on the close of the Lot; in the case of a Bidder bidding as agent, such Bidder's principal will be the Buyer. This means that, subject to Condition 7(e), the sale contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer in a live auction, or on the close of a Lot in a timed auction, whereupon the Buyer becomes liable to pay the full Purchase Price and any applicable Buyer's Expenses. The sale contract between the Seller and the Buyer of a Lot will be final at the end of the auction session.

**(h)** Any post-auction sale of Lots will be made pursuant to these Conditions of Business for Buyers.

**8. PAYMENT**

**(a)** Generally.

**(i)** Buyers will be invoiced after the sale. For online Bidders, the purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on our website is provided for your convenience only. In the event of any discrepancy between the online purchase information and the invoice we send you following the sale, the invoice will prevail. We may process payments through third-party service providers, which may post operating rules related to payment on their respective websites and change such rules from time to time. For credit card payments, you authorise us, and our third-party service providers, to immediately charge your selected payment method for all amounts presented to you in the checkout and purchase process.

**(ii)** For auction Lots, the Buyer's Premium and Overhead Premium will be added to the Hammer Price on a per-Lot basis and are payable by the Buyer as part of the Purchase Price.

**(iii)** The Buyer also must pay as part of the Purchase Price any applicable sales tax, compensating use tax, VAT, consumption tax, goods or services tax or other indirect taxes, luxury tax, excise tax, and duties or tariffs (collectively, "Taxes"), as well as any applicable artist resale right royalty, on the purchase of a Lot where and as required by applicable law. We will collect any applicable Taxes and artist resale right royalty on the purchase of a Lot where and as required by applicable law. The Buyer shall pay the Purchase Price in full without any deduction for taxes of any kind, unless such deduction is required by law. In any such case, the amount due to us from the Buyer will be increased to an amount that after deduction for any such taxes leaves an amount equal to the Purchase Price.

**(iv)** Payment of the Purchase Price for a Lot and any Buyer's Expenses is due from the Buyer in the currency of the relevant sale (except to the extent permitted in Condition 8(b)) immediately upon conclusion of the auction, notwithstanding any requirements for export, import or other permits. The Buyer's obligation to pay the full Purchase Price and any applicable Buyer's Expenses is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever.

**(v)** We will not accept payment from a source other than the Buyer. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment for a Lot is not permitted.

**(vi)** Title in a purchased Lot will not pass to the Buyer until we have received the full Purchase Price in cleared funds. We will release a Lot to the Buyer or Buyer's agent after we have received from the Buyer the full Purchase Price and any applicable Buyer's Expenses in cleared funds and appropriate identification of the Buyer and Buyer's agent (if any), unless we are prevented from doing so by an event beyond our control. Any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the full Purchase Price and any applicable Buyer's Expenses.

**(b)** Payment in cryptocurrency: for Lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 8(b) in addition to the terms set forth in Condition 8(a) above.

**(i)** We will accept payment in cryptocurrency only for Lots designated as eligible for such in the Catalogue or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

**(ii)** The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced, and Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

**(iii)** Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from us, and payment must be made between the hours of 9:00am and 12:00pm Eastern Time, Monday through Friday (and not on a U.S. public holiday).

**(iv)** Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and we may require you to provide documentation to confirm that you own the wallet used to make payment.

**(v)** Payments in cryptocurrency will not be accepted other than in accordance with this Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we determine or reasonably believe, in our sole discretion, that any of your representations and warranties are inaccurate, incomplete or breached, we may, in our sole discretion, return those funds to you, hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and require you to pay in the fiat currency of the sale. In addition, in the event we make any refund of Taxes to you and you paid such Taxes using cryptocurrency, you understand and agree that we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us for such Taxes; (2) the amount(s) in fiat currency that we invoiced to you for such Taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such Taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

**(vi)** Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by us. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

**(vii)** If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the

subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; (3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

**(viii)** We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

**(ix)** You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

## 9. CONSEQUENCES OF LATE- OR NON-PAYMENT

**(a)** The Buyer is required to pay the full Purchase Price for a Lot and any applicable Buyer's Expenses in cleared funds within five days of the auction. If the Buyer fails to do so without our prior agreement, the Buyer will be in default. In such a case, without prejudice to any rights or remedies the Seller may have, we may in our sole discretion exercise one or more of the following rights or remedies in respect of each Lot for which the Buyer has failed to pay in full, to the fullest extent permitted by law, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

**(i)** store the Lot at our premises or, if the Lot is an NFT, in our or the Seller's digital wallet, or elsewhere at the Buyer's sole risk and expense;

**(ii)** cancel the sale of the Lot;

**(iii)** set off any amounts owed to the Buyer by a Sotheby's Group Company against any amounts outstanding from the Buyer in respect of the Lot;

**(iv)** apply any payments made to us by the Buyer as part of the Purchase Price and Buyer's Expenses towards such Lot or any other Lot purchased by the Buyer, or to any shortfall on the resale of any Lot pursuant to paragraph (viii) below, or to any damages suffered by us as a result of breach of contract by the Buyer;

**(v)** reject future bids from the Buyer or render such bids subject to payment of a deposit;

**(vi)** charge interest at the annual percentage rate of 6% above the HSBC Bank plc base rate, but in no event greater than the maximum rate permitted by law, from the date on which payment is due to the date the Purchase Price, the relevant Buyer's Expenses and any interest thereon are received in cleared funds;

**(vii)** retain or exercise a lien over any of the Buyer's property that is in the possession of a Sotheby's Group Company, in which case we will inform the Buyer, and we may thereafter arrange the sale of such property and apply the proceeds to the amount outstanding;

**(viii)** resell the Lot at the Buyer's expense either at auction or by private sale, with estimates and reserves set at our discretion, and in the event such resale is for less than the sum of the Purchase Price and applicable Buyer's Expenses for that Lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

**(ix)** commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that Lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; and

**(x)** release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs, and in such case, we will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

**(b)** In the event the Buyer fails to pay any or all of the Purchase Price for a Lot and we elect to pay the Seller any portion or all of the sale proceeds, the Buyer acknowledges that we will have all of the rights that the Seller would otherwise have against the Buyer for any such amount, whether at law, in equity, or under these Conditions of Business for Buyers.

## 10. COLLECTION AND DELIVERY OF PURCHASES

**(a)** The provisions of this Condition 10(a) apply to all Lots (or portions of Lots) that are not NFTs:

**(i)** The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days after the date of sale, or if applicable, within the time stipulated in the relevant sale information available on our website.

**(ii)** Except as set out in this Condition 10(a)(ii), all packing and handling are at the Buyer's risk. We will not be liable for any acts or omissions of third-party packers or shippers. For Lots from a Wine & Spirits auction where we arrange for domestic shipping at your request on your behalf, we will charge you a non-refundable fee at a rate of 1% of the Purchase Price for all domestic shipments arranged. Such fee covers property handling and administration and bearing liability for loss or damage to the Property while in our possession. We will only be liable for breakage or loss during transit. All packages must be inspected upon receipt and breakage or loss reported to us immediately upon delivery of the property. We will not refund any shipping charges, packing charges, or fees.

**(iii)** If you request Sotheby's to assist with shipping purchased Lots to you, we will include a shipping quote outlining the Buyer's shipping costs (the "Buyer's Shipping Quote"). For international Buyers, the Buyer's Shipping Quote will be exclusive of any taxes or duties, and it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third-party charges necessary to facilitate shipment. Once you have accepted the Buyer's Shipping Quote and we have received in full the Purchase Price, applicable Buyer's Expenses and you have paid in full the amount stated in the Buyer's Shipping Quote by the payment deadline, we will arrange shipment of the Lot to you to the address you provided on your account following conclusion of the sale. Purchased Lots cannot be delivered to P.O. boxes, and we are unable to arrange delivery to those locations specified as excluded zones in the shipping costs calculator that is available on the Online Platform. If you request delivery of a Lot to any such destination, we reserve the right to require you to collect the Lot from us or to arrange delivery of the Lot by a third-party carrier.

**(iv)** If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a Lot within 30 calendar days of the conclusion of the auction, we will store the Lot at the Buyer's expense and risk at our premises or with a third party. Please note that storage charges can be found at https://www.sothebys.com/en/about/services/sothebys-fine-art-storage-facility. Regarding uncollected Lots from a Wine & Spirits auction, if a purchased Lot remains uncollected after 90 days, we may send it to our wine warehouse, upon which time applicable state and local sales tax will be charged. The Buyer hereby agrees to the Virtual Cellar Terms of Use, Storage Terms of Use and Auto-Renewal Policy with regard to the storage of such Lot(s), which can be found at https://www.sothebyswine.com/uk/storage.

**(v)** If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given notice to the Buyer, to arrange a resale of the Lot by auction or private sale, with estimates and reserves at our discretion. Any such sale conducted by a Sotheby's Group Company will be conducted under the standard Conditions of Business for Sellers and the Conditions of Business for Buyers, if any, applicable to the relevant sale. If the Lot sells, we will be entitled to deduct from the sale proceeds our standard seller's commission and any other costs we incur in selling the Lot, and any excess will be remitted to the Buyer.

**(b)** The provisions of this Condition 10(b) apply to all Lots (or portions of Lots) that are NFTs:

**(i)** In order to receive an NFT, you must have a digital wallet that is capable of supporting and accepting the NFT, that you own, and to which you have access. You understand and acknowledge that not all digital wallets can support storage of a non-fungible token, and that if your wallet does not support storage of the NFT purchased by you, you may not be able to access that NFT. If you fail to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five business days of the conclusion of the sale, we may, in our sole discretion, treat the NFT as transferred to you for purposes of Condition 11(a)(iii), treat the NFT Lot as a Lot for which the Buyer has failed to pay in full for purposes of Condition 9, and hold you responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.).

**(ii)** We or the Seller will mint or transfer the NFT to the digital wallet that you have specified, after you have met the conditions in Condition 8 and subject to any additional timing or criteria included in the Catalogue or other descriptions of the Lot. We or the Seller will transfer the NFT to the wallet address specified by you and are not responsible for confirming that you have supplied us with the correct or a valid address. We and the Seller are not responsible if the transfer of the NFT to your wallet fails, unless such failure is the result of us sending the NFT to a wallet address other than the one provided by you.

## 11. RISK AND RESPONSIBILITY FOR LOTS

**(a)** Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

**(i)** for Lots (or portions of Lots) that are not NFTs in live auctions: on the earlier of: (1) collection of the Lot, or (2) the 31st calendar day after the sale, or if applicable, the expiry of the time specified in the special sale information available on our website, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. For any Lots stored at a third-party location and not available for collection from our premises, your provision to us of instructions authorizing the release to you or your agent shall constitute collection by the Buyer.

**(ii)** for Lots (or portions of Lots) that are not NFTs in timed auctions: (1) if we dispatch the Lot to the Buyer (using the method of shipping the Buyer specified for the Lot), when the Lot comes into the physical possession of the Buyer or the Buyer's designated agent or (2) if collection by the Buyer is available, when the Buyer or the Buyer's designated agent collects the Lot, except that in either of the foregoing, risk and responsibility for wine or spirits casks will

transfer to the Buyer upon the fall of the hammer. If you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 12 below), you acknowledge that the Lot is at your risk and that you should therefore insure the Lot against loss or damage until it is returned to us.

**(iii)** For Lots (or portions of Lots) that are NFTs: After transfer of the NFT to the digital wallet specified by you, you are responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive and/or hold the NFT. You are solely responsible for any risks associated with the transferring, creating, holding, storing, or use of NFTs or a digital wallet, as applicable, including network failures or disruptions; corrupted wallet files; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of attack against the NFT; risk of losing access to the NFT due to loss of private key(s); custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; failure to provide appropriate maintenance (including without limitation hosting); and other unanticipated risks. Neither we nor the Seller will not be responsible for any such risks or losses.

**(b)** Once risk passes to the Buyer, the Buyer irrevocably releases us and each other Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller, from any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees) for loss of or damage to the Lot.

**(c)** Before risk and responsibility for a purchased Lot transfers to the Buyer in accordance with this Condition 11, we assume liability for loss or damage to a Lot, subject to the exclusions set out in paragraph (d) below. In the event of loss or damage for which we have assumed liability, we will determine the extent of depreciation to the Lot, if any, caused by the loss or damage and compensate the Buyer in respect of that loss up to the amount of the Purchase Price paid by the Buyer for the Lot.

**(d)** We will not be liable for any loss or damage (1) caused by any process undertaken by independent contractors engaged with your consent, including but not limited to for restoration, conservation, framing or cleaning; (2) caused to frames or to glass covering prints, paintings or other flat works; or (3) caused by changes in humidity or temperature (as long as we take reasonable care in handling the Lot), normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm), war, any act or acts of terrorism (as defined by our insurers), nuclear fission, radioactive contamination, or chemical, bio-chemical or electromagnetic weapons. If the Lot is an NFT, in addition to the above, we will not be liable for any loss related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

**(e)** Upon your receipt of payment from us for any loss or damage to a Lot in accordance with this Condition 11, you, on your own behalf and on behalf of your insurer(s), irrevocably release us and each other Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller from all liability for loss of or damage to such Lot and irrevocably waive all rights and claims that you might have against us or any other Sotheby's Group Company, our or their respective officers or employees, agents, warehouses or the Seller in connection with the same.

## 12. CONSUMER CANCELLATION

**(a)** Timed Auction Cancellation of Purchase

**(i)** If you are a "**Consumer**" (namely a person acting for purposes that are wholly or mainly outside of your trade, business, craft or profession) who habitually resides in the European Union or United Kingdom and the Seller is a "**Trader**" (namely a Seller acting for purposes relating to their trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf), then you have the right to cancel your online purchase of goods (except for goods that are personalized or made to the Buyer's specifications) (the "**Consumer Cancellation Right**") for any reason during the period of 14 calendar days after you or your designated agent (other than the carrier) acquires physical possession of the Lot or, if the Lot is an NFT, after the date that you have submitted payment but before we or the Seller have initiated the transfer of the NFT to the wallet specified by you (the "**Consumer Cancellation Period**"). Once, however, we or the Seller have initiated the transfer of the NFT to the wallet specified by you, you agree that you will no longer have the right to cancel the sale under the terms of this Condition. To exercise the Consumer Cancellation Right in relation to a Lot, the Consumer must (1) notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email or you may use the model cancellation form provided in Condition 12(c)) prior to the end of the Consumer Cancellation Period, and (2) for Lots that are not NFTs, return the Lot to us in the same condition as when you or your representative received it, by no later than 14 calendar days after providing notice of intent to cancel.

**(ii)** You shall return the Lot or deliver it to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you notify us of your intention to cancel your purchase of the Lot. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You must bear the direct costs of returning the Lot. If we had arranged for the Lot to be delivered to you, we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery, but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

**(iii)** If the foregoing conditions for exercising the Consumer Cancellation Right are met, we will reimburse the Buyer for Purchase Price, if paid, plus standard delivery charges, if we are required to do so in accordance with the Consumer Cancellation Right. We will not process the reimbursement unless and until the Lot is returned to us or you have supplied us with evidence of having returned the Lot to us.

**(iv)** We will make the reimbursement to the Buyer using the same method of payment as the Buyer used for the initial transaction, unless expressly agreed otherwise. We will not charge the Buyer any fee in connection with processing the reimbursement.

**(v)** We will not reimburse the Buyer for any supplementary costs that arose if you chose a type of delivery other than the least expensive type of standard delivery offered by us or any import duties you incur as a result of you returning the Lot to us. We are entitled to deduct from the reimbursement the amount of any loss in value of the Lot that is caused as a result of unnecessary handling by you.

**(vi)** If you exercise a Consumer Cancellation Right pursuant to this Condition 12 and you paid any amount(s) due using cryptocurrency, we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us; (2) the amount(s) in fiat currency that we invoiced to you; or (3) the fiat currency equivalent, based on the exchange rate quoted by a financial entity designated by us, at the time the refund is made of the amount(s) of cryptocurrency that you paid. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

**(b)** <u>Cancellation of Delivery Services</u>

**(i)** If you are a Consumer who habitually resides in the European Union or United Kingdom, then you have the right to cancel the contract for any delivery services in connection with your purchase of a Lot (the "Services Cancellation Right") for any reason during the period of 14 calendar days after the conclusion of the contract for delivery services (the "Services Cancellation Period").

**(ii)** If you request us to begin performance of the delivery services during the Services Cancellation Period and subsequently decide to exercise your right to cancel the provision of services during the Services Cancellation Period, you shall pay us the cost of the services that have been performed by the time you exercise your cancellation right. We will make any reimbursement due to you not later than 14 days after the date on which we are informed about your decision to cancel the services. We will make the reimbursement to you using the same method of payment as you used for the initial transaction, unless expressly agreed otherwise. We will not charge any fee in connection with processing the reimbursement.

**(c)** To exercise a Consumer or Services Cancellation Right, you must notify us of your intention to cancel by a clear statement (e.g. a letter sent by post, fax or email) prior to the end of the Consumer or Services Cancellation Period. Alternatively, you may use the following model cancellation form:

To: Sotheby's [insert the name of the company within the Sotheby's Group conducting the relevant sale]

I/We* hereby give notice that I/We* cancel [my/our online purchase of the following goods[*]][the provision of the following delivery services [*]],

Ordered on [*]/received on [*],

Name of Consumer(s):

Address of Consumer(s):

Signature of Consumer(s) [only if the notification is in hard copy]

Date:

[*] Delete as appropriate

## 13. EXCLUSIONS AND LIMITATIONS OF LIABILITY

**(a)** Generally

**(i)** Neither we nor the Seller will be liable for errors or omissions in the glossary of terms, if any, or the Catalogue or other descriptions of the Lot, though if we discover a material error or omission in such materials prior to the auction, we will endeavor to provide a correction, time permitting.

**(ii)** We reserve the right to withdraw any Lot before the conclusion of the sale and will have no liability to you for such withdrawal. Regarding Experiences, we reserve the right to withdraw any Experience before or after the sale, and we will have no liability to you for such withdrawal.

**(iii)** We offer the Online Platforms as a convenience to clients. The application that enables participation via the Online Platforms is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an auction via the Online Platforms and in maintaining continuity of such access. Neither we nor the Seller will be liable to you for any failure to execute bids through our Online Platforms, or errors or omissions in connection therewith, including, without limitation, errors or failures caused by (1) any loss of connection between you and our Online Platforms; (2) a breakdown on or problem with our Online Platforms or other technical services; or (3) a breakdown or problem with your internet connection, computer, mobile device or system.

**(iv)** We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any matter relating to the sale of any Lot, other than as set out in the Authenticity Guarantee, or as may be required by applicable law.

**(v)** The Seller of any Lot is not liable to you for any acts or omissions in connection with any matter relating to the sale of such Lot, other than a breach of the express representations and warranties given by the Seller.

**(vi)** Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions of Business for Buyers by the Seller.

**(vii)** Neither you nor we nor the Seller will be liable for any special, consequential, indirect or incidental damages.

**(viii)** With respect to Experiences, no Sotheby's Group Company, nor our and their respective officers and employees, will be liable for any negligent act or omission of any person or entity providing any goods or services arising out of or in connection with the

fulfillment of an Experience or the Buyer's participation in the Experience, or for any claims, causes of action, liabilities, damages, losses, or expenses (including but not limited to reasonable attorneys' fees) arising out of or in connection with the Buyer's interaction with the Seller or any third party in connection with an Experience.

(ix) Without prejudice to Conditions 13(a)(i)-(viii), our and the Seller's aggregate liability to you under these Conditions of Business for Buyers for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot actually paid, except in the case of our willful misconduct or fraud, or in the case of death or personal injury caused by our negligent acts or omissions.

(b) In addition to the terms set forth in Condition 13(a) above and without limiting Condition 3(j) above in any way, NFTs shall be subject to the additional terms in this Condition 13(b).

(i) We are only selling the ownership rights to the NFT and in no way are we responsible for any resales or secondary market sales of the NFT or the Referenced Content or any iterations of the same. Any copyright(s) in and to the NFT and Referenced Content, including but not limited to, any reproduction rights in any Referenced Content, remain with the creator(s) thereof, and the purchase of the NFT does not constitute an assignment of any copyright(s) in and to the NFT or Referenced Content. If you purchase an NFT, then, including without limitation, we hereby grant you a worldwide, non-exclusive, non-transferable, royalty-free licence to use, copy and display the NFT and the Referenced Content for such purchased NFT solely for the following purposes: (a) for your own personal, non-commercial use; (b) as part of a marketplace that permits the purchase and sale of your NFTs; or (c) as part of a third party website or application that permits the inclusion, involvement, or participation of your NFT. This licence only lasts as long as you are the valid owner and holder of the NFT associated with the Referenced Content. If you sell or transfer the NFT to another person, this licence will transfer to such other owner or holder of the NFT, and you will no longer have the benefits of such licence. All rights not expressly granted herein are reserved.

(ii) You agree that you may not, nor permit any third party to do or attempt to do any of the following without our (or, as applicable, our licensors') express prior written consent in each case: (a) modify the Referenced Content for NFTs in any way, including, without limitation, the shapes, designs, drawings, attributes, or colour schemes; (b) use the Referenced Content for your NFT to advertise, market, or sell any third party product or service; (c) use the Referenced Content for your NFT for any derogatory or defamatory purpose that creates harmful associations or a risk of harm, damage or liability to any of the Sotheby's Group Companies, e.g., in connection with images, videos, or other forms of media that depict hatred, intolerance, violence, cruelty, or anything else that could reasonably be found to constitute hate speech or otherwise infringe upon the rights of others; (d) sell, distribute for commercial gain (including, without limitation, giving away in the hopes of eventual commercial gain), or otherwise commercialise merchandise that includes, contains, or consists of the

Referenced Content for your NFT; (e) attempt to trademark, copyright, or otherwise acquire additional intellectual property rights in or to the Referenced Content for your NFT; (f) create, sell or attempt to create or sell fractionalised interests in the Referenced Content or any NFT; or (g) otherwise utilise the Referenced Content for your NFT for your or any third party's commercial benefit.

(iii) If the Referenced Content associated with your NFT contains third party copyrights, trade secrets, trademarks, know-how, patent rights or any other intellectual property rights recognised in any country or jurisdiction in the world (collectively, "Third Party IP") (e.g. licensed intellectual property from any rights holder, such as music performance rights or publicity rights), you understand and agree as follows: (a) you will not have the right to use such Third Party IP in any way except as incorporated in the Referenced Content for your NFT, and subject to the licence and restrictions contained herein; (b) depending on the nature of the licence granted from the owner of the Third Party IP, we may need to (and reserve every right to) pass through additional restrictions on your ability to use the Referenced Content; (c) to the extent that we inform you of such additional restrictions, you will be responsible for complying with all such restrictions from the date that you receive the notice, and that failure to do so will be deemed a breach of the licence contained herein; (d) such third party owns and retains all right, title and interest in and to such Third Party IP except as expressly licensed hereunder; and (e) the licensor of such Third Party IP shall be a third-party beneficiary of (but not a party to), and entitled to enforce, these Conditions of Business for Buyers against you with respect to such Third Party IP.

(iv) Transfer of ownership to an NFT will not guarantee that you will continue to have access to the Referenced Content to which it relates and you further acknowledge and agree to the risks associated with purchasing, using, transferring, and owning NFTs, as applicable, including, but not limited to, telecommunications, network, server, or blockchain failures, malfunctions, or disruptions; risk of losing access to the NFT due to lost or forgotten private key(s) or password(s) or corrupted wallet files; mis-typed addresses or incorrectly constructed transactions; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of cyber-security attack; custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; and other unanticipated risks.

(v) Neither you nor we nor the Seller will be liable for any special, consequential, indirect or incidental damages, including, as applicable, damages relating to any of the risks or disclaimed attributes set forth in Condition 13(b)(iii). In addition to the above, we will not be liable for any loss whatsoever related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(vi) You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming, and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions of Business for Buyers and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

## 14. DATA PROTECTION

(a) We will hold and process your personal information and may share it with another Sotheby's Group Company for use as described in, and in line with, our Privacy Policy published on our website https://www.sothebys.com/privacy-policy or available on request by email to enquiries@sothebys.com.

(b) We may film auctions or other activities on any Sotheby's Group Company's premises and such recordings may be transmitted over the internet via our website or other Online Platforms or social media. Online and telephone bids may be recorded and you agree to such recording.

## 15. AUTHENTICITY GUARANTEE

(a) We, as principal, provide an Authenticity Guarantee to the Buyer, subject to the following terms and conditions, that the Lot is not a "counterfeit". For these purposes, a "counterfeit" means a Lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any glossary of terms. No Lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Notwithstanding anything to the contrary in this Condition 15, with respect to NFTs, unless otherwise set forth on the respective Lot page on our website, the Authenticity Guarantee is regarding the authorship of the Referenced Content, if any.

(b) The Authenticity Guarantee is provided for a period of five years after the date of the auction (the "Guarantee Period"), except as otherwise provided in Condition 15(h) below.

(b) The Authenticity Guarantee is provided solely for the benefit of the Buyer and cannot be transferred to any third party.

(d) To claim under the Authenticity Guarantee, the Buyer must:

(i) notify us in writing within three months of receiving any information that causes the Buyer to question the authenticity or attribution of the Lot and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the sale in which it was purchased, and providing all the information in the Buyer's possession in support of the Buyer's claim; and

(ii) return the Lot to us or, at our direction, to the Seller or another third party, in the same condition as at the date of sale to the Buyer and be able to transfer good title in the Lot, free from any third-party interest or claim(s) arising after the date of the sale.

In addition, we may also require the Buyer to obtain at the Buyer's cost the reports of two independent and recognized experts in the field, mutually acceptable to us and the Buyer. We will not be bound by any such reports and we reserve the right to seek additional expert advice at our expense.

(e) We reserve, in our absolute discretion as principal, the right to reject a claim under the Authenticity Guarantee if:

(i) the catalogue description was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed to us, as at the date of the sale, or the Lot description indicated that there was a conflict of such opinions;

(ii) the only method of establishing that the Lot was a counterfeit at the date of the sale would have been by means or processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage or loss of value to the Lot;

(iii) the manner in which the Lot is said to be a counterfeit is due only to damage, restoration, modification work of any kind (including repainting or over-painting) present at the time of the sale, or the inability of the manufacturer, maker or relevant archives to confirm the authenticity and attribution of the Lot; or

(iv) the manner in which the description of the Lot is incorrect does not result in a material loss in value of the Lot.

(f) Subject to the above, if we reasonably determine that the Lot is a counterfeit, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale.

(g) The rescission of the sale and the refund of the Purchase Price is the Buyer's sole remedy available under the Authenticity Guarantee and is in lieu of any other remedy that might otherwise be available to the Buyer as a matter of law or in equity.

(h) Additional provisions specific to Lots in Jewelry, Wine & Spirits, Tea and Books & Manuscripts auctions:

(i) With respect to Lots containing any gemstone, jade or pearls, the Authenticity Guarantee is that the gemstone, jade or pearls are genuine or of natural origin, and the Guarantee Period for any claim that the gemstone, jade or pearls are not genuine or of natural origin is 21 days from the date of the auction.

(ii) With respect to Lots sold in a Wine & Spirits or Tea auction, the Authenticity Guarantee is that the producer and vintage (and for Tea, type) is as stated in the description of the Lot, and the Guarantee Period is 21 days from the date of the auction.

(iii) With respect to Lots sold in a Books & Manuscripts auction, the Authenticity Guarantee also includes a guarantee to the Buyer for a Guarantee Period of 21 days from the date of the auction that, subject to Conditions 15(c)-(g), the Lot's text and/or illustrations are not materially defective. Subject to the following exceptions, if we reasonably determine that the text or illustrations in a Lot are materially defective, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale. We reserve the right to reject a claim under this Condition 15(h) if:

(1) the Lot comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing;

(2) in the case of a manuscript, the Lot was not described in the Catalogue as complete;

(3) the defect complained of was mentioned in the Lot description or the item complained of was sold un-named in a Lot;

(4) the defect complained of is not a defect in text or illustration, such as without limitation, damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or half titles or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates, or is based on the age of hand-colouring in maps, atlases or books; or

(5) the manner in which the text or illustrations are defective does not result in a material loss in value of the Lot.

## 16. MISCELLANEOUS

(a) You shall provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law or to evidence your authority to enter into these Conditions of Business for Buyers. If you are an agent acting on behalf of a principal, you shall also disclose to us the identity of the principal and provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law with respect to you and the principal or to evidence your authority to bid on behalf of and to bind the principal. We reserve the right to seek identification of the source of funds received. If we have not completed our enquiries in respect of Know Your Client, Sanctions, anti-money laundering, anti-terrorist financing or other checks as we consider appropriate concerning you (or your principal, if applicable) to our satisfaction or if we are not satisfied in our sole discretion with the results of such enquiries, we may, in our sole discretion, prohibit you or the principal from bidding, or not complete, cancel or rescind the sale of any Lot, including refusing or returning any payment, as appropriate, and take any further action required or permitted under applicable law without any liability to you.

(b) You are personally liable for your bid. If you are an agent acting on behalf of a principal, you and your principal are bound by the terms of these Conditions of Business for Buyers and jointly and severally assume your obligations and liabilities under them.

(c) We own the exclusive copyright to all images and written material we produce relating to each Lot. You cannot use them without our prior written permission. We may use them as we deem appropriate, to the extent permitted by law, before, during or after the sale of a Lot.

(d) The Conditions of Business for Buyers, including the Authenticity Guarantee, and the express representations and warranties and indemnity given by the Seller together are the entire agreement between us, the Seller and you with respect to the subject matter hereof and supersedes all prior or contemporaneous written, oral or implied understandings, representations or agreements relating to the subject matter of this agreement. You confirm that you have not relied upon, and waive all your rights and remedies available in relation to, any express or implied representation, warranty and/or promise outside of this agreement. If any part of this agreement is deemed invalid or unenforceable, such invalidity or unenforceability will not affect the remaining provisions, which will remain in full force and effect. No act, omission or delay by us shall be deemed a waiver or release of any of our rights.

(e) These Conditions of Business for Buyers are binding upon, and inures to the benefit of, you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.

(f) You may not assign or delegate your rights or obligations under these Conditions of Business for Buyers without our prior written consent.

(g) Notices to us should be in writing and addressed to the department in charge of the sale, quoting the reference number specified for the auction.

## 17. LAW AND JURISDICTION

These Conditions of Business for Buyers and any dispute or claim (including non-contractual disputes or claims) arising out of or in connection with these Conditions of Business for Buyers, their subject matter or their formation will be governed by and construed in accordance with the law of England. The Contracts (Rights of Third Parties) Act 1999 is excluded and will not apply to these Conditions of Business for Buyers. Each party irrevocably agrees that the Courts of England and Wales will have exclusive jurisdiction to settle any claim or dispute (including non-contractual disputes or claims) arising out of or in connection with these Conditions of Business for Buyers, their subject matter or formation. All Bidders and Buyers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail, or delivery by email at your last address known to us or any other usual address or in any other manner permitted by the law of England, or by the law of the place of service.

Last Modified 24 January 2023

## BUYING AT AUCTION

The following is intended to give you useful information on how to buy at a Sotheby's auction. All bidders should read the following information carefully and note that Sotheby's acts for the seller. Bidders' attention is specifically drawn to Condition 3 of the Conditions of Business for Buyers, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

Sotheby's auctions are governed by the Conditions of Business, including the Authenticity Guarantee (defined in the Conditions of Business for Buyers). These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in a Sotheby's auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

This Guide contains the following sections:

1. BEFORE YOU BID (including information on how to create and login to your account)
2. HOW TO BID (in live auctions and in timed auctions)
3. PAYMENT
4. COLLECTION / STORAGE / SHIPMENT / EXPORT
5. SYMBOL KEY
6. VAT AND OTHER TAX INFORMATION
7. GLOSSARY AND ADDITIONAL INFORMATION ABOUT SPECIFIC TYPES OF PROPERTY
8. IMPORTANT NOTICES

## 1. BEFORE YOU BID

### A. Register a Verified Account with Sotheby's

In order to be eligible to participate in a Sotheby's auction, you must have registered, and maintain, an account with Sotheby's. As part of that process you will be asked to provide valid and appropriate identification documents which will be verified by Sotheby's (a "Verified Account"). The registration process requires you also to enter your debit card or credit card information, your address and to confirm that you have read and accept our Conditions of Business for Buyers and this guide to Buying at Auction. To create your Verified Account, please follow the instructions provided at:
**https://www.sothebys.com/accountcreation**

Once you have completed the registration process to become a holder of a Verified Account, you can sign into the applicable auction using your own username and password. To log in to your Verified Account, please follow the login instructions provided at:
**https://www.sothebys.com/login**

### B. Buyer's Premium and Overhead Premium

A buyer's premium and overhead premium will be added to the hammer price and are payable by the buyer as part of the total purchase price. Please refer to our Conditions of Business for Buyers for the current buyer's premium and overhead premium rates.

### C. Browse the Lots for Sale

Once the relevant auction has opened on Sotheby's website, the online sale information regarding each Lot for sale in the auction is available for you to review. Some auctions may also have a PDF catalogue available on the website.

### D. Pre-sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. In our opinion, any bid between the high and low presale estimates would offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to check the pre-sale estimates prior to submission of a bid as estimates can be subject to revision. Please note that the estimates do not include the buyer's premium, overhead premium, any applicable Artist's Resale Right levy or VAT.

### Pre-sale Estimates in currencies other than Pound Sterling as a Guide Only

Although the sale is conducted in Pounds Sterling, the pre-sale estimates in some cases are also published in other currencies. The rate of exchange is the rate at the time of publication of this guide. Therefore, you should treat the estimates in any other currencies as a guide only.

### Wine & Spirits sales

Bidding is per lot. Where a lot contains more or less than a case, the estimate has been altered on a pro rata basis.

### E. Premium Lots

Bidding on certain major lots is subject to additional requirements. In particular, a pre-registration application must be completed in advance of the sale. Bidders may also be required to provide financial references and pay a deposit before the sale. Please refer also to the 'Premium Lot' symbol description below.

### F. Condition of Lots

All Lots are offered for sale in the condition which they are in at the time of sale. Prospective buyers are encouraged to inspect the property at the pre-sale exhibition, where available. Solely as a convenience, Sotheby's may also provide condition reports and the online images of the Lot shall be deemed to form part of any such condition report. Any reference to condition in the online sale information will not amount to a full description of the condition and the absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer also to Condition 3 of the Conditions of Business for Buyers.

### (i) Wine & Spirits

#### Wines offered Duty Paid

Except where otherwise stated, all lots are offered duty paid and bidding is at duty paid prices

#### Cataloguing of old Wines and Spirits

Wines and spirits are catalogued as accurately as possible at the time of going to press including the levels. However, such levels may change between cataloguing and sales. This may be caused by the ageing of the cork or by a change in the temperature of the storage conditions or the shipment of the Wines and Spirits. Additionally, there is a risk of cork failure in old wines and spirits which must be taken into account by the potential purchasers. Purchasers must take into consideration the natural variations and conditions of cases, labels, ullages, corks and wines or spirits. Except as set out in Sotheby's Authenticity Guarantee or otherwise permitted under the applicable law and that cannot be excluded or limited by this Guide or the Conditions of Business for Buyers, Sotheby's is unable to accept returns.

#### Cautionary Notes

Sotheby's will not entertain any price negotiation or credit after the delivery is made and returns will not be accepted. Under no circumstances will substitutes be provided by Sotheby's; for example in case of breakage.

#### Wines and spirits offered ex-cellars or Free On Board (FOB)

This applies only to wines and spirits lying abroad. Bidding is at ex-cellars or FOB prices as appropriate.

### (ii) Treatment and Condition of Gemstones

Traditionally, gemstones have been treated by a variety of techniques to enhance colour and generally to improve their appearance. Typically, rubies and sapphires have been heat treated and emeralds have been treated by oil or resin to improve colour and clarity. These or other techniques, such as dyeing, irradiation, coating and impregnation, may be used on other gemstones. Although it is widely believed that heat treatments are permanent, purchasers should assume that any treatment may not be permanent and that over time special care of the stone may be required. Prospective buyers are reminded that, unless the catalogue description specifically states that a stone is natural, we have assumed that some form of treatment may have been used and that such treatment may not be permanent. Our presale estimates reflect this assumption.

To the extent that Sotheby's has laboratory reports containing specific information on the treatment of a stone, these reports are made available for review by prospective buyers. Available reports from internationally recognized gemological laboratories will be noted in the description of the item. New forms of treatments and new scientific methods to discern them are constantly being developed. Consequently, there may be a lack of consensus among laboratories as to whether gemstones have been treated, the extent of the treatment or the permanence of the treatment. References in the e-catalogue descriptions to certificates or reports issued by gemological laboratories are provided only for the information of bidders, and Sotheby's does not guarantee nor accept responsibility for the accuracy, terms or information contained in such certificates or reports. Please also note that laboratories may differ in their assessment of a gemstone (including its origin and presence, type and extent of treatments) and their certificates or reports may contain different results.

Regarding diamonds, Sotheby's shares the concerns expressed by the United Nations Security Council with respect to uncut diamonds potentially coming from Angola and Sierra Leone. We will comply fully with the Security Council's resolutions regarding these matters.

### (iii) Watches

All watches, wristwatches and pocket watches are sold on the basis of their decorative and historic value and should not be assumed to be operative. They are sold as viewed and cannot be returned on the grounds that repairs have been carried out or parts supplied by anyone other than the named makers. Clients are advised that they should arrange for a qualified watchmaker to inspect all potential watch purchases prior to the auction or a Sotheby's Watches expert may be contacted with a view to arranging an inspection.

Watches may not be taken apart whilst on view. Prospective buyers or their agents wishing to do so should make an appointment with the Watch Department for a private view the week before the sale. Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case and dial. All dimensions are approximate.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

Please be advised that straps made of material derived from endangered or otherwise protected species (i.e. alligator and crocodile) are not sold with the watches and are for display purposes only. We reserve the right to remove these straps prior to shipping. Furthermore, in reference to watch bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

We make no representation or warranty as to the condition of any lot sold.

### (iv) Electrical and Mechanical Goods

All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative and/or functional. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

### G. Provenance

In certain circumstances, Sotheby's may publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the item of property.

### H. Certificates of Authenticity

Various manufacturers may not issue certificates of authenticity upon request. Sotheby's is not under an obligation to furnish the buyer with a certificate of authenticity from the manufacturer at any time. Failure of a manufacturer to issue a certificate will not constitute grounds to rescind the sale under any circumstances.

### I. Currency Board

As a courtesy to bidders, a currency board is operated in many salerooms. It displays the lot number and current bid in both Pound Sterling and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in the currency amounts shown.

## 2. HOW TO BID

In addition to the following paragraphs, please refer also to Conditions 6 and 7 of the Conditions of Business for Buyers for further information on bidding and the conduct of the auction.

### A. LIVE AUCTIONS

#### The Auction

Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve. Please refer to Condition 7 of the Conditions of Business for Buyers.

#### Bidding in advance of the LIVE auction

Certain auctions have a period of online bidding followed by a live auction. In such cases, if you are unable to attend the live auction in person and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on sothebys.com or via the Sotheby's App (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide the requested information. Once you have done so, navigate to your desired lot and click the "Place Bid" button to start the process. You may bid at or above the starting bid displayed on the Online Platforms. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may place either an 'advance bid' or an 'absentee bid', both of which enable you to set your maximum bid on a lot, can be placed online or via the Bids Department ahead of the live auction. Please note that auctions will either have advance bidding or absentee bidding, never both. Placing the leading maximum bid before the live auction begins does not guarantee that another client will not outbid you before the auctioneer closes the lot.

Absentee bid is a maximum bid placed ahead of the live auction through an Online Platform, as described above in "Bidding in advance of the LIVE auction" section or by submitting a maximum bid in writing to the Bids Department. It will be executed on your behalf by the auctioneer during the live auction, at the lowest price possible, as may be determined at the auctioneer's discretion, and never for more than the maximum bid amount you indicate. You may also continue to bid during the live auction above your predetermined maximum advance bid via an Online Platform using the Live Online Bidding method described below.

Advance bid is a maximum bid placed ahead of the live auction through an Online Platform, as described above in

"Bidding in advance of the LIVE auction" section or by submitting a maximum bid in writing to the Bids Department. It will be executed automatically on your behalf up to and including your predetermined maximum amount in response to any other bids placed on the lot. If your maximum bid is below the reserve, responsive bids may be placed by Sotheby's on behalf of the seller up to the amount of the reserve ahead of the live auction. Upon the start of the live auction, if your maximum bid remains as the leading bid, the auctioneer will execute the bid on your behalf at the lowest price possible and never for more than the maximum bid amount you indicate. You may also continue to bid during the live auction above your predetermined maximum advance bid via an Online Platform using the Live Online Bidding method described below. The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. You may raise your maximum bid at any time in advance of the live auction. Please note that in certain circumstances clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

If the status of your bid (either Absentee bid or Advance bid) changes, you will receive notifications via email and push (if you have enabled push notifications on your device) prior to the start of the live auction and the revised status will also appear under 'My Bids' in the 'My Account' section as well as on Auction page and Lot page (when logged in).

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Successful bidders will be notified after the auction.

Online bidding may not be available for Premium Lots.

#### Bidding at the Live Auction

Following any applicable online bidding period, bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Online bidding may not be available for Premium Lots.

#### Bidding in Person

If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting Paddle Registration. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you are a first-time bidder, you will also be asked for your address, phone number, email address and signature in order to create your account. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

#### Telephone Bids

In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Please see sothebys.com or contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

#### Live Online Bidding

If you cannot attend the live auction, it may be possible to bid live online via an Online Platform. For information about registering to bid via an Online Platform please refer to sothebys.com. Online bidding may not be available for Premium Lots.

### B. TIMED AUCTIONS

A timed auction is an auction that is conducted solely through the Online Platforms.

Submission of a Bid for a Lot in a Timed Auction

A timed auction can be fast moving. Competitive bidding can often escalate very quickly. Once you have set up a Verified Account, you will be able to submit a bid for a Lot by clicking the 'Place Bid' button which appears at Lot level on the Online Platform and selecting your maximum bid. If you have not already registered as a Verified Accountholder, you will be prompted to do so at that point. You will then be asked to review and confirm your maximum bid by pressing 'Continue to Confirm Bid' and in doing so your bid is submitted. You accept and agree that a bid is submitted using the 'Continue to Confirm Bid' button and increased bids are submitted as set out in 'Monitoring and Increasing your Bids' below.

Bids can be submitted through the Online Platform from the start of the timed auction until the Lot closes.

You may bid at or above the starting bid displayed on the Online Platform. You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted toward the total bid count displayed on the Online Platform. The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) and the revised status will also appear under 'My Bids' in the 'My Account' section as well as on Auction page and Lot page (when logged in).

Enter your maximum bid (being the highest price you are willing to pay on the Lot). The Online Platform will then place incremental bids on your behalf up to your maximum bid for as long as you are the highest bidder. Sotheby's uses predetermined bidding increments. Please refer to the bidding increments link which

appears at Lot level on the Online Platform. In cases where two equivalent maximum bids are submitted, the first bid received will take priority.

### Monitoring and Increasing your Bids

If you are outbid at any time you will receive an email notification informing you accordingly and providing a link to follow to increase your bid and the revised status will also appear under 'My Bids' in the 'My Account' section as well as on Auction page and Lot page (when logged in). We encourage you to monitor the bids on Lots throughout the duration of the timed auction to ensure your status as the highest bidder up until the close of the timed auction. Your updated bid is submitted by pressing 'Continue to Confirm Bid'.

If you are using the Sotheby's mobile application then the 'Quick Bid' option can also be used to submit a bid by either (i) swiping the 'Quick Bid' button all the way to the right of the screen; or (ii) pressing the 'Quick Bid' Button and then pressing the 'Place Bid' Button.

You can also use 'quick filters' via the Auction page to filter Lots based on your interest, including your bids, all lots and open lots. This feature allows you to track the Lots you are bidding on (in particular if you are bidding on multiple Lots which are closing at the same time).

### Closing the Timed Auction

An end time is displayed for each Lot at Lot level on the Online Platform. Lots will close at the time stated at Lot level on the Online Platform unless a bid is placed within 1 minute of a Lot's scheduled end time. If this occurs, Sotheby's will extend the sale of that Lot by 2 minutes from the time of the last bid for a maximum period of 2 hours. The extension of any Lot's closing time does not affect the closing time of the following Lots. This may result in Lots closing out of numerical order.

As an exception to the above, Wine & Spirits timed auctions are usually closed by an auctioneer.

Upon the closing of each Lot, you will receive another email and push notification indicating whether you have won or lost each Lot on which you have placed a bid and the revised status will also appear under 'My Bids' in the 'My Account' section as well as on Auction page and Lot page (when logged in).

## C. GENERAL

### Interested Parties Announcement

In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

### Employee Bidding

Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

## 3. PAYMENT INVOICES

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required.

If you are a successful buyer of a lot, you will be required to pay where applicable: Sales and/or Value Added Tax (VAT), import tax, customs duty and any local clearance fees applicable for your country e.g. US Merchandise Processing Fee, Artist's Resale Right and/or shipping costs (which include the transit insurance fee). Please refer to the Conditions of Business for Buyers, in particular Condition 8, for more information.

In the event that you are eligible for a VAT rebate based on your confirmed delivery address, we may reissue the invoice.

### Methods of Payment

Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions – please see below.

For lots eligible for payment in cryptocurrencies (as indicated by the Cryptocurrency Payments symbol), payments made in cryptocurrency shall be subject to the terms set out in Condition 8(b) of the Conditions of Business for Buyers.

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address in form of a utility bill no more than three months' old (no mobile phone bills are accepted). Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in Pounds Sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

We reserve the right to seek identification of the source of funds received.

### Bank transfers

Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

### Card payment

Sotheby's accepts payment by Visa, MasterCard, American Express and China Union Pay credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of China Union Pay, card payments may also be made (a) online at http://www.sothebys.com/en/invoice-payment.html; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44

(0)20 7293 5220; or (d) in person at Sotheby's premises in London.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference. Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

### Post Sale Services

If you have any questions relating to your purchase, our Post Sale Services will be happy to assist you. You can either contact the Post Sale Manager for the relevant sale as listed on the sale webpage (or the relevant sale catalogue) or use the following contact details:

Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com Monday - Friday, 9am to 5pm.

## 4. COLLECTION / STORAGE / SHIPMENT / EXPORT

## A. LOTS OTHER THAN WINES & SPIRITS

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. Specifically, items marked with a 'W' in the catalogue will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale. If you are in doubt about the location of your purchases, please contact the UK Post Sale Services team prior to collection.

It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's.

Buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days following the auction. Removal, storage and handling charges may be levied on uncollected lots. Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a limited period after the auction. Please refer to Condition 11 of the Conditions of Business for Buyers.

### Collection from New Bond Street

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition, all purchased lots that have not been collected from our New Bond Street premises within 90 days of the live auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Opening hours: Monday to Friday 9.00am to 5.00pm

Address: Sotheby's Property Collection, 34–35 New Bond Street London, W1A 2AA

Contact: Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

### Collection from Sotheby's Greenford Park Fine Art Storage Facility

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

Opening hours: Monday to Friday 8.30am to 4.30pm

Address: Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Contact: Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

### Route guidance to Sotheby's Greenford Park Fine Art Storage Facility

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

### Storage Charges

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

- small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day;

- medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day;

- large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day;

- oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only). All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

### Shipping

Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For further assistance please contact Post Sale Services:

Mon-Fri, 9am to 5pm

Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com.

We will send you a quotation for shipping your purchase(s) and we will ask you to confirm your delivery address. Transit risk cover may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible (and in the case of timed auctions, no later than thirty (30) days from the closing date of the relevant timed auction, unless due to circumstances outside of Sotheby's control or otherwise explicitly agreed) after receiving your written agreement to the terms of the quotation, full payment of the invoice and the shipping costs, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

### Additional Information regarding Shipping and Delivery in Timed Auctions

The online sale information includes a shipping costs calculator which has been developed by Sotheby's to enable you to estimate the amount it will cost you to have the Lot shipped to your delivery address (inclusive of VAT, associated packing and transit insurance costs) in the event that you are the successful bidder so that you are able to account for this cost in your assessment of the appropriate amount to bid for a Lot. The transit insurance price quoted by the shipping costs calculator shall not include the impact of any applicable Artist Resale Royalty levy ("ARR") on the total purchase price payable in respect of a Lot by the buyer. The shipping cost which is generated by the shipping costs calculator may differ to the actual amount of the buyer's shipping costs which is quoted to you in the buyer's shipping quote (which shall include the amount of any applicable ARR payable in relation to the Lot).

Please note that Sotheby's is unable to arrange delivery to those locations which are specified as excluded zones in the shipping costs calculator which is available on the Online Platform (each an "Unavailable Destination"). In the event that you request delivery of a Lot to an Unavailable Destination, Sotheby's reserves the right to require you to collect the Lot from the Sotheby's storage facility at Greenford (13 Ockham Drive, Greenford, Middlesex, UB6 0FD) or to arrange delivery of the Lot by a third party carrier. The inability to ship to an Unavailable Destination will not justify the cancellation of a sale.

### Export

The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK. A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

A UK Licence will be required for most items over 50 years of age with a value of over £65,000. The are some exceptions; please refer to Arts Council England's website for specific information:

https://www.artscouncil.org.uk/sites/default/files/download-file/UK%20OGEL%20Value%20limits.pdf

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

### Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. It is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. There are significant restrictions amounting to an almost total ban on the import and export of any elephant ivory into the UK and the EU.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation. Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US, the UK and the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

### Economic Sanctions

The United States, the United Kingdom and the European Union maintain economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States, the United Kingdom and the European Union of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea, Sudan, Russia and Belarus. The purchaser's inability to import any item into these countries US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a Lot is subject to these import restrictions, or any other restrictions on importation or exportation.

## B. WINES & SPIRITS

### Wines and spirits charges relating to wines and spirits in bond

Please note that there may be an administration charge made by the warehouse for processing export paperwork for wines and spirits being exported under bond. Any such charge is the sole responsibility of the buyer and is a matter between the warehouse and the buyer or their agent.

### Release of Lots

Authority for the release of lots to the buyer will be a Release Order signed by Sotheby's which will be issued only after full payment has been received and appropriate identification has been provided. Supply of a Release Order constitutes delivery by Sotheby's.

### Delivery

Standard price shipping is available for deliveries within the United Kingdom (excluding Ireland and Scotland). Prices are quoted per case of wine or spirits; please note that a single bottle of wine or spirit will be considered as a full case. Deliveries will be charged as follows:

- to an address in London: £35 for the first 10 cases, plus £10 for any additional case, plus VAT and Sotheby's Transit Care cover; and

- to a UK address outside of London (excluding Ireland and Scotland): £45 for the first 10 cases, plus £10 for any additional case, plus VAT and Sotheby's Transit Care cover.

Price on application quotes are available for all other UK addresses.

Clients may accept a quote by including the delivery charge alongside payment of their wines and spirits invoice.

A lot can only be delivered to one address (it is not possible to split a lot for delivery to more than one address).

Clients (or their agents) must examine all purchases in the presence of the carrier on arrival.

Non-arrival, loss, breakage and shortage on collection or delivery

In the event of non-arrival of any purchased property, you must inform Sotheby's in writing within 30 days of the date on the Release Note unless otherwise mutually agreed in writing. In the event of loss, breakage or shortage in transit, where Sotheby's has arranged shipment, you must notify Sotheby's and the carrier in writing as soon as possible but in any event no later than 30 days from delivery of the property to you.

Collected lots must be examined in the presence of a representative of the warehouse on collection. In the event of loss, breakage or shortage, you must immediately notify the warehouse and contact Sotheby's in writing within three business days from delivery of the lot to you.

### Deliveries Overseas

Sotheby's cannot arrange nor take responsibility for shipments to non-UK buyers, but will be pleased to introduce them to a forwarding agent. Where it is necessary to have a licence to import wines or spirits, obtaining of the licence shall be the sole responsibility of the buyer. All agents/shippers, collecting wines and spirits on behalf of buyers for non-UK shipments, must examine consignments in the presence of staff of the warehouse from which wines and spirits are collected. Sotheby's will not refund any shipping charges under any circumstances.

### Storage

Sotheby's will provide storage free of charge (either on their own premises or elsewhere) for purchased lots for thirty days from the date of sale. If by that date collection has not taken place or Sotheby's has not received full payment together with valid delivery instructions, storage will be charged at the rate of £2.00 per case or part case per week. No lot will be released until all outstanding charges have been paid. Long term, temperature and humidity controlled storage for your wines and spirits can be arranged through Sotheby's Wines and Storage. Please contact winestorage@sothebys.com for more information.

### C. RELEASE AND STORAGE OF CASKS

The cask lots offered in the sale are stored in bond at the locations described within the cataloguing notes corresponding to that lot.

After the sale buyers of cask lots will be required to make direct contact with the distillery/warehouse where the cask is being held directly to arrange for the transfer of the cask(s) they have purchased to a private bond account with the distillery/warehouse. A new bond account can be set up with the distillery/warehouse who will first require the buyer to establish whether they are a "Revenue Trader". For the definition of and criteria for "Revenue Trader" status please consult www.gov.uk. Buyers who meet the criteria for Revenue Trader status and are based in the UK will be required to register with HMRC and provide the distillery/warehouse holding your cask with your HMRC approval to be able to own casks Under Bond.

Buyers who are based in the UK, but do not meet the criteria of a Revenue Trader, i.e. a private individual, or a company owning the whisky for purposes other than selling it do not need to be registered with HMRC and may open a new bond account without HMRC Revenue Trader approval. Buyers who are based outside of the UK and do meet the criteria of a Revenue Trader, will need to appoint somebody who is based in the UK to act as your Duty Representative.

This person/company must be approved by HMRC. Sotheby's can act as Duty Representative on your behalf if you are a non-UK Revenue Trader.

Buyers who are based outside the UK and are not a Revenue Trader do not need to register with HMRC or appoint a Duty Representative and may open a new bond account with the distillery/warehouse without HMRC approval.

UK based Revenue Traders who have not been granted WOWGR (Warehousekeepers and Owners of Warehoused Goods Regulations) status by HMRC are not able to legally own lots sold in cask and should not, therefore, bid on these lots. Please contact Sotheby's Wine & Spirits department for further information regarding the above requirements.

Please note that liability for loss and damage on casks passes to the buyer upon the fall of the hammer.

### 5. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (□). If every lot included in a sale is offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printed or pdf auction catalogue (where applicable), then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a sale is guaranteed, a Special Notice will be included to this effect and this symbol will not be used for each lot.

#### ⅁ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the auction catalogue is printed or any pdf auction catalogue is finalised (where applicable), Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ⊻ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing or creation of a pdf auction catalogue, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

#### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

| Portion of the hammer price (in €) | Royalty Rate |
|---|---|
| From 0 to 50,000 | 4% |
| From 50,000.01 to 200,000 | 3% |
| From 200,000.01 to 350,000 | 1% |
| From 350,000.01 to 500,000 | 0.5% |
| Exceeding 500,000 | 0.25% |

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### ⍟ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of buyers and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Please also refer to the section on Endangered Species in this Guide and the Conditions of Business for Buyers. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### ∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### ✧ Premium Lot

In order to bid on "Premium Lots" (✧ in print catalogue or ✧ in the lot's specific webpage) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

#### ₹ Cryptocurrency Payments

Sotheby's will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

#### W – Property stored and to be collected from the Sotheby's Greenford Park Warehouse

Please note that property can only be released once payment has been received in full and cleared funds and the Sotheby's Post Sale Services team in New Bond Street will need to prepare a release note prior to you collecting. If you are sending your own authorised agent to collect property from Sotheby's on your behalf, please provide a letter of authorisation, a copy of your paid invoice and photographic ID or a completed release of liability form (provided by Sotheby's Post Sale Services).

#### ♦ Wines and spirits offered in bond available duty paid

Lots marked ♦ are in bond, available duty paid. Please refer to the section entitled 'VAT and Other Tax Information for Buyers at Wines and Spirits Sales' for further information on such lots.

#### ◇ Wines and spirits offered in bond only

Lots marked ◇ are sold in bond only. Please refer to the section entitled 'VAT and Other Tax Information for Buyers at Wines and Spirits Sales' for further information on such lots.

### 6. VAT AND OTHER TAX INFORMATION VAT

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT.

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. Sotheby's is unable to provide tax advice to you and recommends you obtain independent tax advice. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of a sale of a Lot will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

#### Property with no VAT symbol - other than Book sales

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premiums.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Department on the day of a live auction or on the closing date of a timed auction, as applicable, and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

#### Property with no VAT symbol - Book sales

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on the hammer price, the buyer's premium or the overhead premium.

#### Property with a # symbol - Book sales

Although these items are not free from VAT, Sotheby's is able to use the margin scheme and VAT will not normally be charged on the hammer price. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium and overhead premium, respectively, on our invoice and will not be separately identified.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Services Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

Property with a † (single dagger) symbol

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on the hammer price, buyer's premium and overhead premium.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

Except where the buyer is in business, Sotheby's must always charge VAT on the buyer's premium and overhead premium for these lots and will neither cancel nor refund the VAT charged.

#### Property with a α (alpha) symbol

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property (other than Books) will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above for property other than Books) and the Books will be invoiced as if they had a # symbol (see 'Property with a # symbol' above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the United Kingdom'. The buyer's premium and overhead premium will always attract VAT, except where the buyer is in business. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above for property other than Books and 'Property with a # symbol' above for Books).

#### Property sold with a ‡ (double dagger) or Ω (omega) symbol

These items have been imported from outside the UK to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of a live sale or the closing date of a timed auction.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after the live sale or the closing date in the case of timed auctions, as applicable, the Temporary

Admission Department can either ask HM Revenue and Customs to generate a C79 certificate. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a ‡ symbol and charge VAT at the standard rate on both the hammer price, buyer's premium and overhead premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

#### Property with a ♦ symbol

These items are in bond. The buyer has a choice of taking the item in bond (with the sale being made in bond) or taking the item duty paid. Bidding is at in bond prices.

If taken in bond, VAT will not be charged on the hammer price. VAT will be charged at the standard rate on the buyer's premium and overhead premium.

If taken duty paid, duty at the current rate and bond clearance charges, equivalent to the standard rate of VAT on the hammer price plus duty, will be added to the buyer's invoice. Unless notified otherwise at the time of sale, UK residents will receive a duty paid invoice. Buyers requiring their wine or spirits in bond must arrange collection of their wine or spirits either by a shipper with a bond movement guarantee or by a registered tax warehouse if the wine or spirits are to remain in the UK. If the buyer subsequently removes the wines or spirits from bond the buyer will be responsible for duty, clearance, delivery, VAT and any other charges that may apply from the date of the sale.

If taken duty paid, when Sotheby's releases the property to buyers in the UK, the buyer must pay Sotheby's duty at the current rate and import VAT at the standard rate on the hammer price plus duty which may not be cancelled or refunded by Sotheby's. VAT will be charged at the standard rate on the buyer's premium and overhead premium.

(VAT - registered buyers from the UK should note that the invoice issued by Sotheby's showing the Bond Clearance Charge payable, is not suitable evidence for recovering that VAT. In order to recover this as input tax, a VAT registered buyer must purchase the wines or spirits in bond and clear it under his own name and VAT number. HM Revenue and Customs will then issue a Form C79 which is acceptable evidence for recovering the VAT as input tax subject to the normal rules.)

(All business buyers from outside the UK should refer to 'VAT refunds to Non UK business buyers' for information on how to recover VAT incurred on the buyer's premium and overhead premium).

### Property with a ♢ symbol

These lots will be sold in bond. VAT will not be charged on the hammer price. VAT will be charged at the standard rate on the buyer's premium and overhead premium.

Wines and spirits will be transferred in bond to the purchaser upon payment. Sotheby's do not offer the facility of clearing the wines and spirits to duty paid. Delivery is not available.

(All business buyers from outside the UK should refer to 'VAT refunds to Non UK business buyers' for information on how to recover VAT incurred on the buyer's premium and overhead premium.)

## EXPORTS FROM THE UNITED KINGDOM

In certain circumstances VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated in the following paragraphs.

Where a non UK buyer is able to show that it is in business, the VAT charged on the buyer's premium and overhead premium on lots sold with the following symbols: †, ♦ and ♢ may be refunded. Sotheby's is required to keep evidence sufficient to show HMRC that this is the case, acceptable evidence would include a current VAT, GST or Sales Tax registration or advertising material to show that the business offers its goods and services for sale.

In any case where Sotheby's is unable to refund any VAT charged it may be possible to make a claim direct to HMRC, further information is available on their website at www.hmrc.gov.uk/vat/managing/international/nonEU-visits.htm, such refunds are available to businesses located outside of the UK.

Property with no VAT symbol (property other than Books) and Property with a # symbol (Books)

The amount in lieu of VAT charged on buyer's premium and overhead premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods. Please note no refund is possible for non business purchasers unless the lot is exported by Sotheby's.

### Property with a † (single dagger) symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the UK and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods. Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless Sotheby's exports the property directly from the UK. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Please note that It is no longer possible for Sotheby's to make a refund of VAT to a non business purchaser unless Sotheby's is instructed to ship the property.

Property with a ‡ (double dagger) or a Ω (omega) symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

• Sotheby's is instructed to ship the property to a place outside the UK

• The property has been purchased by a business and is hand carried directly from the UK and Sotheby's pre lodge the export entry with HMRC

• The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

### Property with ♦ or ♢ symbol

Where wines and spirits are offered in bond the only way to avoid paying UK VAT on the hammer price is to export the wine or spirits under bond.

In each of the above categories, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the UK. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the UK personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met. Please note that It is no longer possible for Sotheby's to make a refund of VAT to a non business purchaser unless Sotheby's is instructed to ship the property.

## PROOF OF EXPORT REQUIRED

For lots sold under the margin scheme (no VAT symbol for property other than Books and # symbol for Books) or the normal VAT rules († symbol), Sotheby's must be provided with appropriate documentary proof of export from the UK.

For lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond), the lots must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

Business buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby's is instructed to ship directly within 3 months.

Sotheby's is not able to cancel or refund any VAT charged on sales to UK residents unless the lot is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for VAT charged on buyer's premium and overhead premium on property sold under the normal VAT rules (i.e. with a 'dagger' or 'alpha' symbol). Email the Overseas Repayment Unit at: newcastle.oru.hmrc.gsi.gov.uk

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

## SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in a sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, overhead premium and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged.

Clients who wish to provide resale or exemption documentation for their purchases and/or who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping OR on the following telephone number:

US: +1 212 606 7000 UK: +44 (0) 20 7293 5827

Phone service available Monday to Friday, 9.00 am - 10.30 pm GMT (3.30 am - 5.30 pm EST) and Saturday 2.00 pm -

10.30 pm GMT (9.00 am - 5.30 pm EST) or by email to ukpostsaleservices@sothebys.com.

## 7. GLOSSARY AND ADDITIONAL INFORMATION ABOUT SPECIFIC TYPES OF PROPERTY

## A. GLOSSARY OF TERMS

(i) The following are examples of the terminology used in Sotheby's catalogues. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. Please read carefully the terms of the Conditions of Business for Buyers, in particular Condition 3 ("The Lots") and Condition 15 ("Authenticity Guarantee").

### GIOVANNI BELLINI

In our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

### ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

### STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

### CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

### MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

### AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

(ii) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

(iii) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

(iv) Dimensions are given height before width.

## B. WINE & SPIRITS

Please refer to the relevant Wine & Spirits Auction details page on Sotheby's website for information about ullages and bottle sizes.

## C. JEWELLERY

As a convenience to our clients, we include the following glossary which includes definitions of certain terms used in this catalogue. Please read carefully the terms of the Authenticity Guarantee set out in Condition 15.

### NAME OF JEWELLER

When we state the name of a maker in the catalogue description, we mean that, in Sotheby's qualified opinion, although even if unsigned, the piece is by the named jeweller.

### MOUNTED BY

When we state in the catalogue description "Mounted by _____", we mean that, in Sotheby's qualified opinion, the gemstone(s) was/were provided by the client commissioning the jewel and not supplied by the jeweller.

### STONE WEIGHTS

Weights of stones printed in the catalogue and preceded by the words ''stated to be,'' ''about'' or ''approximately'' are not guaranteed by Sotheby's. Prospective buyers are reminded that all lots are sold as shown.

### DIAMOND CLARITY

Clarity grading follows a hierarchy describing the extent of the impurities in a diamond. All clarity grading is carried out under a 10x magnification. The more impurities in a diamond the lower the price per carat.

### IF (INTERNALLY FLAWLESS)

No inclusions and only insignificant blemishes

### VVS1 AND VVS2 (VERY VERY SLIGHT INCLUSION)

Extremely difficult to see, visible only from the back of the stone, or small and shallow enough to be removed easily by repolishing

### VS1 AND VS2 (MINOR INCLUSIONS)

Still difficult to see with the untrained eye

### SI1 and SI2 (NOTICEABLE INCLUSIONS)

Easy (SI1) or very easy (SI2) to see with a 10x lens. When these have been located with a 10x lens, look at the stone with the naked eye and the inclusions can sometimes be spotted

### I1, I2, I3 (OBVIOUS INCLUSIONS)

May be eye-visible face-up without the aid of a lens. In 13, they may threaten the stone's durability

### RING SIZES

| Metric | French/Japanese | English | USA |
|---|---|---|---|
| 37.8252 | — | A | ½ |
| 38.4237 | — | A½ | ¾ |
| 39.0222 | — | B | 1 |
| 39.6207 | — | B½ | 1¼ |
| 40.2192 | — | C | 1½ |
| 40.8177 | — | C½ | 1¾ |
| 41.4162 | 1 | D | 2º |
| 42.0147 | 2 | D½ | 2¼ |
| 42.6132 | — | E | 2½ |
| 43.2117 | 3 | E½ | 2¾ |
| 43.8102 | 4 | F | 3 |
| 44.4087 | — | F½ | 3¼ |
| 45.0072 | 5 | G | 3½ |
| 45.6057 | — | G½ | 3¾ |
| 46.2042 | 6 | H | 4 |
| 46.8027 | — | H½ | 4¼ |
| 47.4012 | 7 | I | 4½ |
| 47.9997 | 8 | I½ | 4¾ |
| 48.5982 | — | J | 5 |
| 49.1967 | 9 | J½ | 5¼ |
| 49.7952 | 10 | K | 5½ |
| 50.3937 | — | K½ | 5¾ |
| 50.9922 | 11 | L | 6 |
| 51.5907 | — | L½ | 6¼ |
| 52.1892 | 12 | M | 6½ |
| 52.7877 | 13 | M½ | 6¾ |
| 53.4660 | — | N | 7 |
| 54.1044 | 14 | N½ | 7¼ |
| 54.7428 | 15 | O | 7½ |
| 55.3812 | — | O½ | 7¾ |
| 56.0196 | 16 | P | 8 |
| 56.6580 | — | P½ | 8¼ |
| 57.2964 | 17 | Q | 8½ |
| 57.9348 | 18 | Q½ | 8¾ |
| 58.5732 | — | R | 9 |
| 59.2116 | 19 | R½ | 9¼ |
| 59.8500 | 20 | S | 9½ |
| 60.4884 | — | S½ | 9¾ |
| 61.1268 | 21 | T | 10 |
| 61.7652 | 22 | T½ | 10¼ |
| 62.4026 | — | U | 10½ |
| 63.0420 | 23 | U½ | 10¾ |
| 63.6804 | 24 | V | 11 |
| 64.3188 | — | V½ | 11¼ |
| 64.8774 | 25 | W | 11½ |
| 65.4759 | — | W½ | 11¾ |
| 66.0744 | 26 | X | 12 |
| 66.6729 | — | X½ | 12¼ |
| 67.2714 | — | Y | 12½ |
| 67.8699 | — | Y½ | 12¾ |
| 68.4684 | — | Z | 13 |

### COLOUR GRADING

Colour grading follows a scale describing the "colourless" or absence of secondary colour in a colourless or near-colourless diamond. At the top of the scale a diamond will appear colourless, and at the bottom yellowish or brownish.

### GIA - D, E F

The top colour grades, D, E, F, describe a diamond which appears colourless against a white background.

### GIA - G, H, I

In near colourless diamonds, G, H, I, there is a slight trace of colour which will not be apparent to the untrained eye. Stones 0.50ct or less will look colourless.

### GIA - J, K, L

Diamonds graded J, K, L, will have noteable traces of colour. Small stones in this range will 'face up' colourless when mounted but larger stones will be tinted.

### GIA - M - Z

Diamonds graded M-Z will display a yellowish tint even to the untrained eye.

### FANCY COLOURS GIA Z+

Z+ colour grade indicates that the diamond is of fancy colour and therefore fall into a different price bracket.

## 8. IMPORTANT NOTICES

## ESTIMATES IN CURRENCIES OTHER THAN POUNDS STERLING

As a guide to potential buyers, estimates may be published (in print or online) in currencies other than Pounds Sterling.

This is intended for guidance only and all bidding will be in Pounds Sterling. Any exchange rates are approximations based on recent exchange rate information, may have been rounded and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in any foreign currency amounts published.

Buyers are recommended to check the latest exchange rates before bidding.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted (except for Malaysian Ringgit, New Taiwan Dollars, Korean Won and Renminbi / Chinese Yuan) at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

Last Modified 24 January 2023

SALVATOR ROSA

*A landscape with a large rock and three figures at the top*

Estimate: £2,000-3,000

FRANCIS OLIVER FINCH

*Neptune's Grotto, Tivoli*

Estimate: £1,200-1,800

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